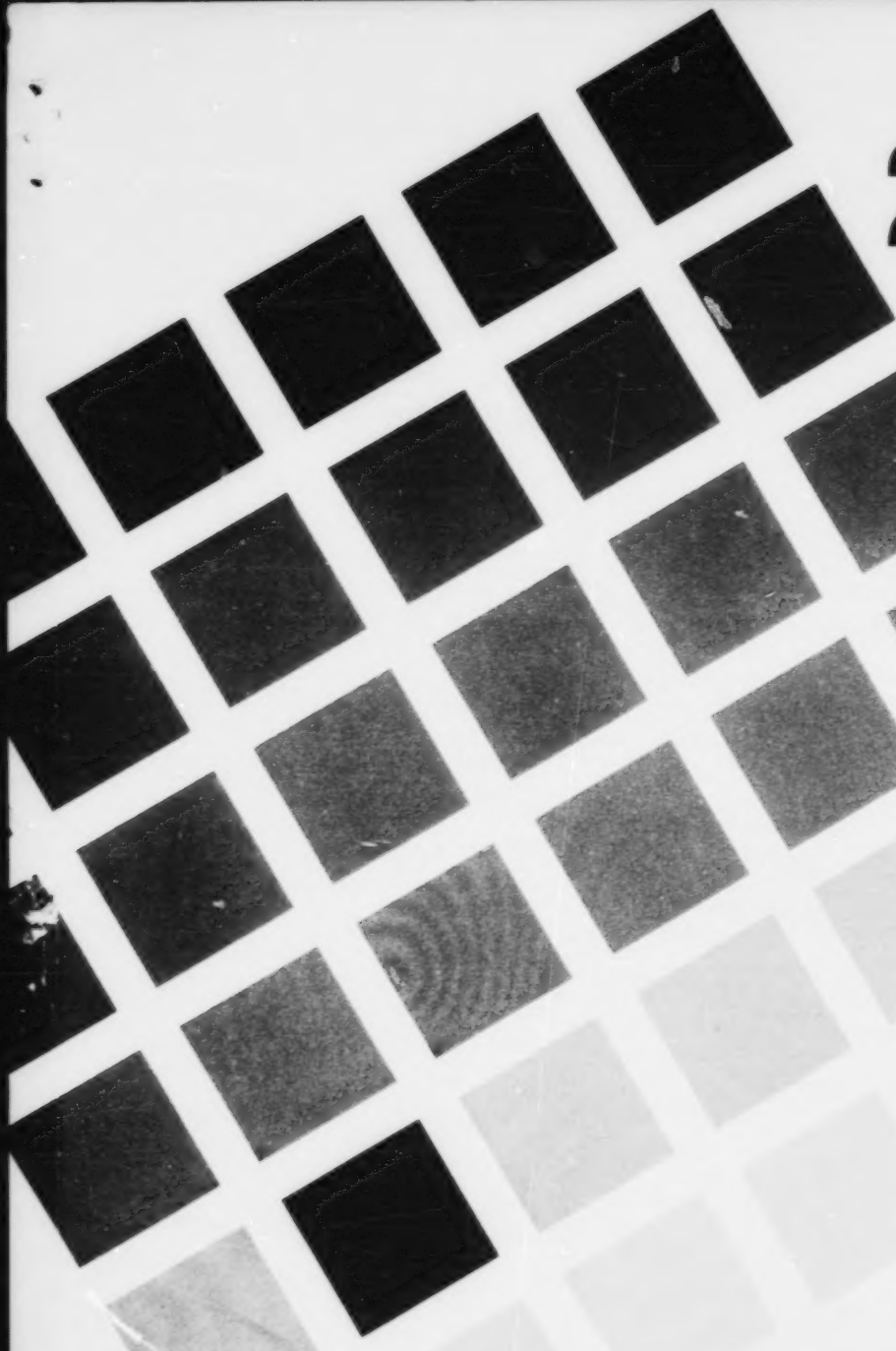


20 PUBLIC ART POLICY STUDY

Cityplan '91

City of Toronto
Planning & Development Department

Robert E. Millward
Commissioner

91-06385/

20

PUBLIC ART POLICY STUDY

June 1991

$ 7 (shipping and handling extra)

Prepared for the City of Toronto Planning and Development Department by:
Patricia Fuller and Associates
16 Appleton Street
Boston, Mass.
02116 U.S.A.

For further information please contact Public Art Coordinator at 392-7614, Architecture and Urban Design Division, City of Toronto, Planning and Development Department.

City of Toronto
Planning & Development
Department

Robert E. Millward
Commissioner

Table of Contents

Executive Summary	*i*
Introduction	*iii*
Background	*1*
The Capital Program	*3*
The Percent Program	*11*
Donations of Works of Art	*17*
The Public Art Commission	*19*
The Selection of Artists	*23*
A Working Definition of Public Art	*27*
Planning and Development and Public Art	*31*
The Public Art Planning Process	*33*
Collection Management	*37*
Communications	*41*
Administration and Staffing	*45*
Appendices	*49*

Dykhuis, Peter
Index/Ideal
Toronto artist Peter Dykhuis' wall sculpture represents the first public art commission solely sponsored through the City of Toronto's public art program. It recalls the species of street trees which were once prevalent in the south Parkdale neighbourhood where it is located.

Figure 1

Executive Summary

In 1985, the Toronto City Council adopted policies to annually allocate funds for public art in connection with the City's capital construction program, to bring private developers into the role of public art sponsorship, and to establish an expert citizen body to guide decision making. In doing this, Toronto joined the ranks of cities across North America with public art programs, and became a leader in Canada in the commissioning of new works of art for public places. In five years, these policies have brought a diverse array of new works by living artists to Toronto's public spaces. The City's patronage has built a collection of works which have enriched the urban texture and now require stewardship and interpretation.

Currently, new public art programs are being developed by cities across Canada. At the same time, cities in North America with existing public art programs are assessing the success and effectiveness of these and taking steps to improve them. Over the past five years Toronto's public art policies have established an excellent foundation on which to build a comprehensive public art program can be built for the future. Toronto is at an optimum point to take stock of its experience, and that of others, and to reaffirm the City's commitment to public art and its role as a vital urban arts centre.

The policy precedents established by City Council for the City's capital program and private development contributions have stimulated a diverse range of approaches to art in public places. This report recommends that the City consolidate, expand and integrate the Public Art and Percent for Art programs through the establishment of a City-wide public art planning process managed by the Planning and Development Department and guided by the Public Art Commission. This would be accomplished by the following steps.

- Increase City funding for public art to 1% of the annual capital budget.
- Extend the scope of the City's program to cover all public construction.
- Establish an across-the-board public art obligation for private development at the current rate of 1% of development costs, subject to certain exemptions and a minimum floor area threshold.
- Require that developers contribute a percentage of the public art obligation to be used to support public art on a City-wide basis.
- Develop a coordinated City-wide municipal public art planning process and target public art funds toward the most appropriate opportunities generated by both private and public construction.
- Through the municipal public art plan, identify and plan public art objectives well in advance for important public art opportunities.

- Through the municipal public art plan, implement the early and substantial involvement of artists in the planning of public art for new public and private developments.

- Continue to encourage donations of art for public places, expanding options for donors and for the City, and establish a flexible donor program which is consistent with the municipal public art plan.

- Enhance the role of the Public Art Commission and reaffirm its standing as an expert citizen board requiring the highest levels of expertise, professionalism and civic leadership of its membership.

- Bring all aspects of public art in the City under the purview of the Public Art Commission, and make better use of it to advise donors and planners of public art projects.

The report then addresses the administration of the City's public art programs. The location of public art program administration in the Planning and Development Department is unusual and relations between the Department and the Commission have, at times, been problematic. The report sees in this situation a potential opportunity for Toronto to create a significant new model for public art. Brought together effectively, the skills and knowledge represented by the City's urban design professionals and the arts professionals on the Commission can create major new opportunities for artists in the public environment. This can begin to happen in the context of a more constructive and exploratory dialogue between the Commission and the Department, which the City is strongly encouraged to promote and sustain on an ongoing basis.

With regard to stewardship of the works of art in the growing public art collection, the report recommends immediate steps be taken to document the existing collection. Before additional acquisitions are made, a proper collection management system should be developed and funding established to maintain and conserve the works entrusted to the City's care.

Informing citizens about the City's public art program and enhancing access to the works in the collection are important outstanding needs. The City needs to inform its citizens and help provide a context for thinking about what artists are doing in its public spaces. The report recommends developing a specially tailored communications program, in order to make public art truly accessible.

Finally, the report recognizes that many of the difficulties in realizing the potential of the City's public art programs result from inadequate staffing, and makes a strong recommendation for enhanced commitment of staff resources within the Planning and Development Department to the City's public art activities.

Introduction

This report is submitted on the completion of the public art policy study undertaken for the City of Toronto. It represents the substantial completion of the project, as outlined in the terms of reference developed for the study by the Planning and Development Department. The report has been developed in consultation with the Public Art Steering Committee and Planning and Development Department staff. The study has been conducted through a series of site visits, meetings with departmental and city staff, the Public Arts Steering Committee, Members of City Council, artists, developers, architects, landscape architects, arts administrators, designers and citizens in Toronto. A public forum was held, at which comment was heard from a cross-section of the community. Current public art programs in Canada and elsewhere in North America were surveyed.

The report provides a critical overview of the policies and procedures utilized by the city to date in support of public art, and a stocktaking of strengths, weaknesses and potential pitfalls embodied. Current practice in similar urban jurisdictions in Canada and the U.S. is drawn upon in framing a series of recommendations about the scope and structure of Toronto's public art programs, and the Public Art Commission role and relationship to them.

A working definition of public art and its operation in the urban environment is offered, and strategies are proposed which can further the incorporation of public art as both a cultural and urban design strategy. A coordinated city-wide public art planning process is outlined, and support needs including collection management and communications services are discussed. Finally, program administration and staffing needs are addressed.

Figure 2

Holt, Nancy
Rock Rings
Created in 1979 for this site at Western Washington University, the sculpture consists of two concentric circular masonry walls with arched entryways and round windows which frame views of the landscape. *Rock Rings* is part of a steadily growing collection of artworks in the campus landscape which have been sponsored by the university through state percent for art funds, grants and private donations.

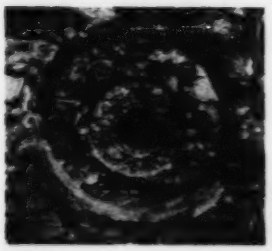


Figure 3

Detail
Rock Rings

Calatrava, Santiago
Proposal for *The Galleria*
Calatrava's arched concourse, representing a portion of the percent for public art funds spent in the development of BCE Place in downtown Toronto, has provoked debate.

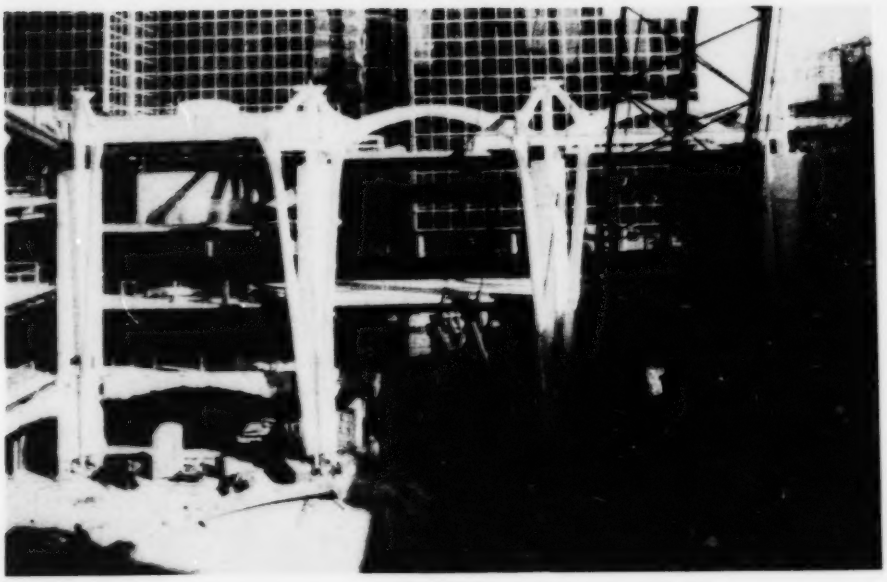


Figure 4

Background

Public Art in Toronto, 1981 – 1990

In 1981 an Arts Selection Committee was established by the Toronto City Council and mandated to recommend on the selection and acceptance of works of art or monuments for city-owned sites. In 1985, the Toronto Arts Council's Cultural Capital report recommended establishment of a municipally funded public art program, and an Arts Commission to oversee its implementation.

The Toronto City Council subsequently adopted a policy of annually appropriating municipal capital funds for a program of public art sponsorship. Program policy and guidelines were outlined, to be implemented through the city's Planning and Development Department.

Council at the same time adopted a percent for art policy for major private developments, which has been implemented by the Planning and Development Department through agreements with developers seeking rezoning.

In 1986 the Public Art Commission was established by Council to replace the previous selection committee, and its advisory capacity has been extended to both the capital and percent programs.

Public art programming in the city has developed through an evolutionary process of recommendations by city staff and citizens, Council action, precedent and practice. The result is an array of policy and programs for public art which support a broad range of public art activities but have not been coordinated in a coherent approach to public art for the city. It is the purpose of this report to look at these programs and the structures which have evolved for implementing them, to evaluate their effectiveness, and to suggest means of better achieving their considerable potential.

McKewan, John
Asquith Green
John McKewan's *Asquith Green* project constructed in 1987 represents Toronto's first co-financed joint venture between the public and private sector in support of public art.

Figure 6

The Capital Program

When the Toronto City Council adopted a policy to annually allocate funds for public art in connection with the city's capital program, it joined the ranks of cities across North America, and became a leader in Canada, in supporting the commissioning of new works of art for public places.

"The program's goal is not to supply culture but to promote its development." (Report to City Council by the Commissioner of Planning and Development 3.18.86)

The program goals were described in the Council report as follows:

1. To generate works of art, excellent in both conception and execution, which enhance and humanize the City's environment for the enjoyment of its citizens and visitors;

2. To build civic identity and pride;

3. To provide opportunities for artists to work throughout the City in creating contemporary works which will be meaningful and appropriate to their settings;

4. To acquire existing sculptures that are of historic significance to Toronto and site them in appropriate locations;

5. To encourage the display of quality artworks in City-owned open spaces through a program of temporary exhibitions.

Toronto's capital program is funded by an allocation approved annually by City Council for projects proposed in connection with civic sites. (The initial "envelope" of $100,000 for the first allocation requested was approximately 1/4% of the city's capital budget. At the time, it was proposed to Council that this maximum allocation be increased incrementally until it reached the 1% level in 1990, which was then expected to be about $360,000. This recommendation was not adopted, and the allocation has grown slowly.

Funds are allocated annually for a group of projects to commission permanent works of art. The program of projects is submitted as part of the budget process by the Commissioner of Planning and Development Department. A small set-aside (2% to 3% of the project cost) for maintenance is made from each project budget.

Funds may be allocated to match private funds for community-initiated projects at public sites, or they may be allocated for city-initiated projects at public sites. In either case, artist selection is by open competition organized by city staff, with a jury appointed by the Public Art Commission. (A minority of the jurors is appointed by community co-sponsors if there is financial participation on their part.)

Project proposals are submitted to Council for approval prior to launching the competition and the competition results are reported to Council for approval prior to implementation.

A small portion of the annual allocation is earmarked for temporary exhibitions. Proposals for temporary exhibitions are received and reviewed periodically by the Public Art Commission, which allocates these funds.

Figure 6

Oldenburg, Claus and Coosje van Bruggen
Spoonbridge & Cherry
This major commissioned work by Claus Oldenburg and Coosje van Bruggen has become a familiar image associated with Minneapolis.

Figure 7

Stackhouse, Robert
Toronto Passages
Initially constructed in 1982 as a part of the temporary public art project *CitySite*, organized by Visual Arts Ontario and supported by the City, *Toronto Passages* remained on site until recently when it was removed to allow for site development.

Figure 8

Jackson, Nathan
Hatch cover
Native American traditional carver Nathan Jackson's design was cast in a series to replace sidewalk hatch covers throughout downtown Seattle, through the city's public art program.

Discussion

The annual capital allocation was proposed as an alternative to the percent-for-art mechanism legislated by many North American cities. Under this system a percentage of each capital project budget is set aside for art. In many cases, these are "self-appropriating" mechanisms, making the set-aside automatic once the mechanism has been legislated.

A strict percent mechanism can be a rigid tool. Some programs are limited solely to architecture and a mechanism which establishes an arbitrary budget for art with each new building, without regard to its potential as an opportunity for public art. This approach leaves little room to plan public art in the context of broader civic goals or priorities.

In more progressive programs, the set-aside is applied across the board to all capital projects, including infrastructure and open space and regardless of the appropriateness of individual capital projects for public art. Funds are then transferred to a municipal art fund, from which they may be reapportioned to either new construction or existing sites.

The means for designating art projects and apportioning these monies is usually a planning process conducted by the art commission. Potential opportunities for public art are identified through a city-wide survey of new construction and existing sites. Projects are then designated and art budgets allocated by the arts commission in line with its public art priorities. (The model for this approach is the Seattle public art program, see Appendix.)

Interestingly, the net effect of Toronto's policy is to create a situation which has many positive aspects of the more progressive programs. Toronto's annual allocation is made for designated public art projects, rather than being generated by or tied to individual construction projects. This creates in principal the same flexibility to apportion public art funds to the best opportunities for public art. It sets the stage for a planning process which can without unnecessary constraints address public art on a city-wide scale. These conditions alone, however, clearly do not guarantee either excellence or responsiveness of public art to the public environment.

The potential of Toronto's capital program is to generate public art at a wide variety of sites, which are geographically diverse and range from the local and intimate to the grand civic scale. The annual budget of the capital program, however, has not risen appreciably from the 1986 level, and is well below the level required for a quality public art program for the city. Major public art commissions today are frequently in the $500,000 to $1,000,000 range. Even on a small scale, site-responsive works frequently involve extra costs to effect the transition between artwork and site which is so crucial to the final effect.

The direction in the capital program has been to designate a number of small projects at existing sites, rather than to concentrate impact on priority areas or on projects involving new construction. The tendency has been to underfund projects. The result has all too often been work of extremely limited scope which does not achieve an impact even in circumstances of modest scale. At worst, projects have remained incomplete due to inadequate commitments of funds. Inadequate funding for staff has meant that planning and administration of the program have greatly suffered.

The city needs to make a signal commitment to the importance of public art within its urban fabric by taking a leadership role with its own capital pro-

gram, making public art an important aspect of civic places. Because it controls the process, the city with its own program can set an example for the private sector. This commitment should establish a new standard of excellence for public art in the city, encouraging both the contributions of private citizens and the participation of the private development community in public art.

Recommendation

In order for the City of Toronto's capital program to achieve a significant impact in the urban environment, the budget level should be increased, in line with the original recommendation to Council, to a full 1% of the annual capital budget.

This would establish a much more realistic funding level for capital projects, although it is still moderate in comparison to the levels generated by capital programs elsewhere in North America.

Under the current year-by-year appropriation process, there is no certainty as to the coming year's funding level until the annual budget is approved by Council. Public art projects frequently take 3 to 5 years to complete, and may require an additional year or more of planning and design before actually beginning implementation. Public art projects need to be planned for the long term in order to work in connection with new construction. The Planning and Development Department and Public Art Commission should be able to anticipate multi-year funding in order to plan effectively.

Recommendation

The annual capital allocation should become available through a self-appropriating mechanism which would also allow funds to automatically carry over from year to year.

Many North American public art programs have such self-appropriating mechanisms. Often cited as progressive examples are ordinances in place in Dade County, Florida, and Seattle, Washington. In these programs, each project budget in the annual capital improvement program is required to have a line-item for the percent for art set-aside. When the budget is passed by the legislative body, the art funds are transferred into the municipal art fund accounts. Expenditures are then made from the municipal art fund in accordance with a municipal public art plan developed by the art commission. This process accomplishes the allocation by linking funds to projects, then sweeps the moneys into central funds from which they are allocated through the plan. (See Appendix for public art program documents.)

The annual capital program allocation process offers the occasion for making broad-ranging decisions about public art in the city, informed by a larger, long-range sense of the city as a matrix and by priorities for the development of public art within it. However, public art priorities have not been articulated, and significant public art projects have not been generated through advanced planning. Rather, art projects appear to have been opportunistically defined, grafted in an

Figure 9

Trakas, George
Berth Haven
Commissioned by the National Oceanic and Atmospheric Administration (NOAA) public art program, *Berth Haven* is one of five works created by five different artists in response to natural site conditions and the agency's desire to encourage enjoyment of the site by the public and its employees. The works are located along a shoreline walk which begins at the research centre.

Figure 10

Hollis, Douglas
A Sound Garden
Doug Hollis' *A Sound Garden*, another of NOAA's public artworks, is acoustically activated by the wind, an ever present constantly changing site condition.

Figure 11

Armajani, Siah
NOAA Bridge
Siah Armajani's *NOAA Bridge* provides a physical and metaphorical connection along the shoreline linking the location with historical and literary associations. Inlaid along its surface are passages from Herman Melville's novel, Moby Dick.

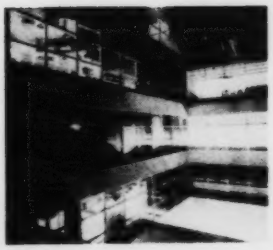


Figure 12

Bell, Larry
The Moving Ways
Selected by a jury early in the design process, sculptor Larry Bell worked with architect Christ Kamages to develop a 3-storey atrium glazed with various materials. Fully integrated with the architecture, the work offers pedestrians passage through a constantly changing experience of reflections and transparencies. It continues the artist's interest in glass as a sculptural material and the properties of light.

ad-hoc manner onto situations which come along over the year. Artwork project budgets established before projects have been planned in detail have often proven unrealistic.

Important policy objectives which have been expressed in Council reports and program documents, have to date not been successfully addressed. These are: to promote the site-responsiveness of public art projects, to design and construct the artwork concurrent with design and construction of the site, and to give the artist greater access to affecting the design of the site. Without a long range planning function to identify new construction and plan public art involvement earlier, these objectives cannot be effectively addressed.

The involvement of Council in the public art decision making process has been the subject of much debate. With respect to the capital program, Council acts at three points of a project, reviewing and approving it at the budget allocation, project proposal and artist selection stages. This imposes a cumbersome process and unduly constrains the development of projects. It also invites politically motivated interference and has no doubt influenced the character of proposals which have been made to Council to date.

The lack of a clear agenda for the capital program makes it vulnerable to intervention from the political arena, and increases the temptation to include projects with politically active sponsorship regardless of their merits as public art opportunities, to garner political support. The Planning and Development Department and Public Art Commission need to develop and articulate a shared overview of the potential role of public art in the city's development, and take a proactive approach to planning public art projects, in order to begin to meet the program's potential.

Recommendation

The city should develop a Municipal Public Art Plan to guide its public art activity.

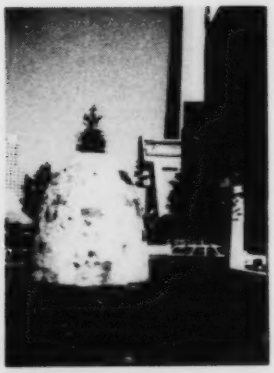


Figure 13

Fastwurms
Birch Hive
Created in 1990 as part of the Toronto SkyDome's percent for public art program, Fastwurms' simple and primitive *looking* structure sits in contrast to the imposing 'high tech' dome nearby.

The annual capital allocation request should go to Council with public art projects more fully planned than at present, and in the context of a coherent city-wide plan for public art. In the course of planning all current and planned municipal capital construction, including open space, and an inventory of existing sites, should be reviewed.

The municipal public art plan should identify and describe for each art project the site or planned development, the nature of the artist involvement, the art budget, the artist selection process, the anticipated timetable, community involvement, and other matters of interest to Council.

This approach will consolidate effort now spread out over several stages, and streamline the process between Planning and Development Department staff and Council. Further, more detailed planning at the outset will promote more accurate budgeting of art projects, and better assessment of their viability as projects before the commitment of funds is made.

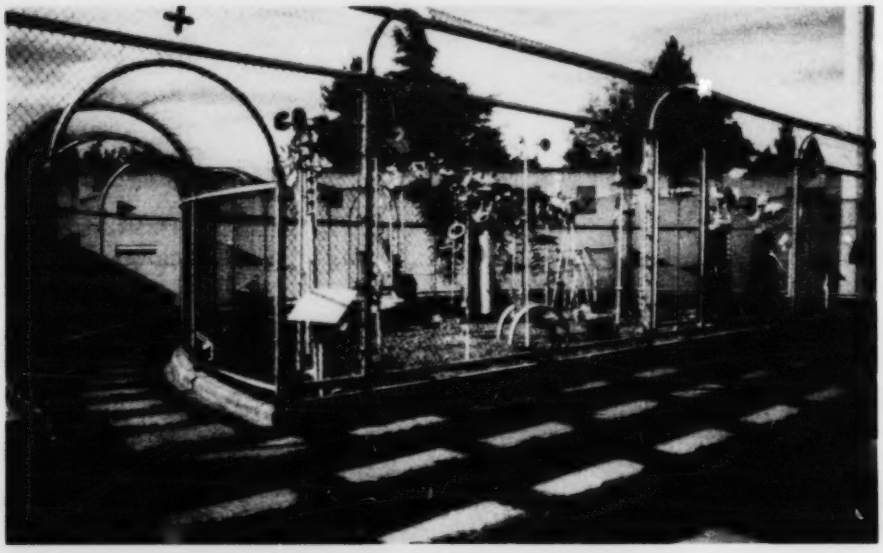


Figure 14

Viewlands/Hoffman Substation, Seattle City Light
Three artists worked as design team members from the inception of this project, participating in design decisions and planning a public art program which, in concert with the approach to siting and facility design, invited the public to enjoy the power utility substation as a community resource.

Recommendation

The municipal public art plan should be developed by the Planning and Development Department and Public Art Commission through a joint process, and recommended to Council for adoption.

Information about Toronto's urban design patterns and development objectives should first be reviewed by the Planning and Development Department with the Public Art Commission. A review of planned capital projects and existing site opportunities should be organized and presented by city staff, for discussion with the Public Art Commission. Potential projects should be assessed in light of the creative potential they hold for contemporary artists and their relationship to both urban design objectives and the city's significant geographic and social patterns. The Commission should recommend public art projects for inclusion in the plan.

The resulting plan would a) request the budget allocation for the current year, and b) target public art projects to be developed and funded through the capital program over the next five-year period. This long term plan would be constantly reviewed in light of new information presented by Planning and Development Department staff. It would be updated each year by Planning Department staff and Public Art Commission as the annual request is prepared.

(See Appendix: Seattle Public Art Program Documents and *Going Public*, p. 53.)

Figure 15

Detail — Viewlands/Hoffman Substation, Seattle City Light
Windmills by Emil and Veva Gehrke

Recommendation

Once debated and approved by Council, the municipal public art plan should be implemented by staff.

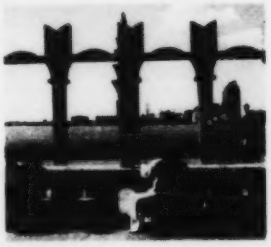


Figure 16

Smyth, Ned
The Upper Room
At Battery Park City, Ned Smyth's richly decorated pavilion was commissioned as a focal point and locus for social activity at an important open space terminating a street overlooking the Hudson River.

The Public Art Commission should continue to be responsible for jury selection, final approval of the artist selection, advising the Planning and Development Department and insuring, as it does with the percent program, that the project is implemented as approved. Reports to Council would keep the members of Council informed of the progress of projects without further formal review and approval.

To date, the scope of the city's public art program has effectively been limited to projects funded through the Planning and Development Department's capital program. Often art projects are initiated at existing sites in the community which are in need of upgrading, and where some funding is available to be augmented by an infusion of art funds. Many of these have had poor prospects for success in terms of both site potential and community process, especially given the low levels budgeted for art. At the same time, a considerable range of the city's capital development has not been considered for public art, including parks and open space developments, which should be primary candidates for the participation of artists and the inclusion of artworks.

Recommendation

The city's entire capital program should participate in the municipal public art plan, and all departments building or renovating open space or buildings should be involved in the planning process.

The annual review of potential sites conducted by the Planning and Development Department should include all departments preparing capital budget requests. Once possible art project opportunities are identified by planning staff and the Public Art Commission, planning staff should initiate dialogue with the appropriate departments to further assess their potential. With the departments' concurrence those projects deemed appropriate by the Public Art Commission should then be included in the municipal public art plan prepared by the Planning and Development Department.

This will allow for the early involvement of artists in the design phase of new construction projects. It will also further Council's objective of including public art with open spaces wherever possible.

Finally, the role of the Public Art Commission in evaluating the potential of projects and sites as opportunities for public art has not been clearly established by Council. Nor has their professional expertise been fully or consistently brought into play in planning public art projects for inclusion in the capital program. Their special knowledge of contemporary public art is an essential component in designing a successful plan which will attract the participation of diverse and excellent artists.

Recommendation

The completed municipal public art plan should be formally endorsed by the Public Art Commission, and recommended to City Council by the Planning and Development Department.

The formal endorsement of the plan by the Public Art Commission ensures its credibility in the arts community. Coupled with the final recommendation to Council by the Planning and Development Department, it supports and is consistent with the collaborative nature of the process between the Planning Department and the Commission by which it should be developed.

Finally, as reports to Council acknowledge, the city has not defined a program of work it would like to sponsor through temporary exhibitions. As a result, this aspect of the capital program has not been able to generate a very enthusiastic response from the arts community. While the Public Art Commission has supported some exciting public projects through this means, the staff required to professionally support these events is not available to the city's program through the Planning and Development Department.

Visual Arts Ontario has sponsored an exemplary series of serious and well-produced temporary visual arts projects in Toronto. These have challenged artists and the community to explore public sites in an exciting context and they have been produced in a fully professional manner. They have been well-funded, well-documented and have achieved international visibility. This is an enormously valuable activity, breaking new ground and creating an informed audience for the city's public art activity.

Temporary projects can be an exciting and productive laboratory situation, serving to increase public awareness and introduce new ideas. They provide artists with important opportunities to explore the urban environment and experiment with ideas for public sites. However, the need for the city to allocate a separate fund for temporary projects every year has not been justified by the response. It also appears that the need is to a large extent being met elsewhere in the community.

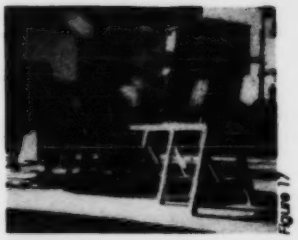


Figure 17

Adams, Kim
Chameleon Unit
This was one of over 27 temporary installations by artists invited to explore the public spaces of the World Financial Center building in New York for a two-month event called New Urban Landscape. Temporary installations can be an opportunity to introduce new art and encourage the public to explore new ideas for public space.

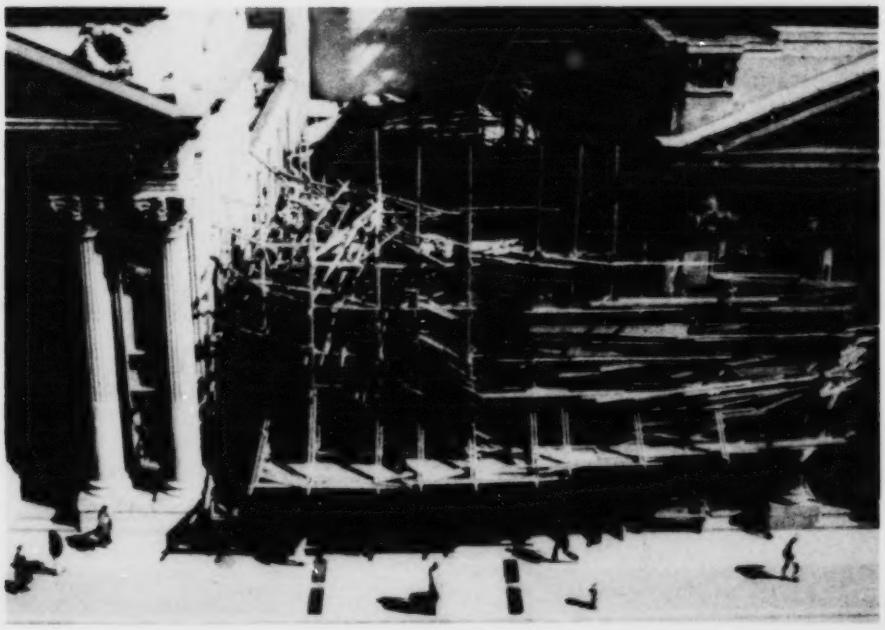


Figure 18

Kawamata, Tadashi
The Toronto Project 1989
Initiated by Mercer Union, a parallel gallery based in Toronto and supported and facilitated by the City of Toronto, Kawamata's *The Toronto Project 1989* undertook to explore a public site through the City's temporary public art program.

Recommendation

Temporary projects should be developed only as an integral aspect of a municipal art plan.

Ideas and sites for temporary projects should be considered as part of the planning process, and funds requested if there is a specific temporary project which is felt to merit inclusion based on its consistency with municipal art plan objectives.

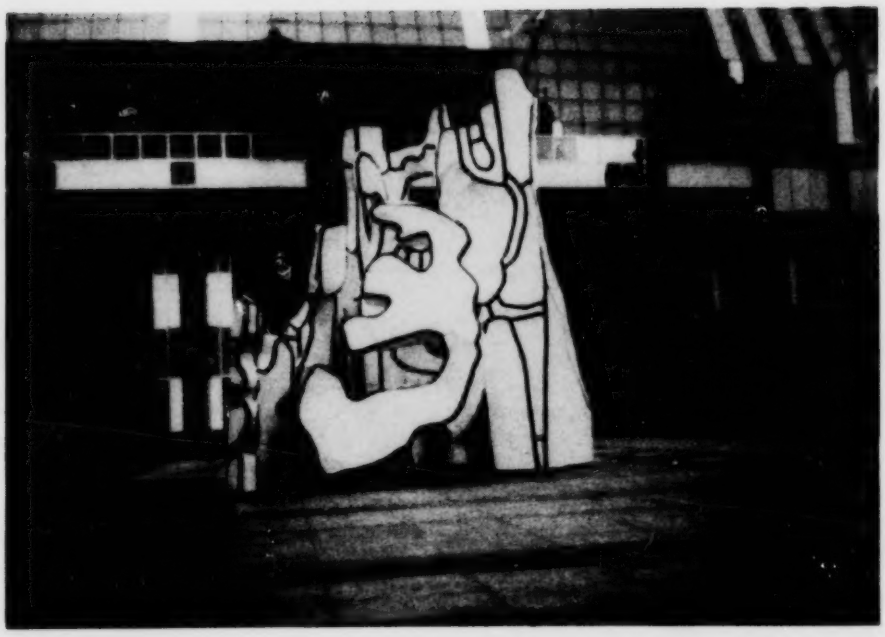


Figure 19

Dubuffet, Jean
Monument à la Bête Debout
This major work by internationally known French sculptor Jean Dubuffet was commissioned for the new state office building in Chicago through the state's public art program.

The Percent Program

Here, Toronto has been in the forefront of public art across North America, where increasingly in the eighties municipalities have included private development activities within the public art purview. The requirement of a percent for art contribution from private developers in Toronto was adopted as a matter of policy by the Council in October of 1985. It has been implemented by the Planning and Development Department through the rezoning process, which primarily has affected major commercial developments in the downtown area.

Although the lack of formalized procedure has sometimes led to confusion on the part of staff, developers and the public, it has at the same time provided the flexibility for a number of different approaches to be tried out. The result is a surprisingly broad range of high-visibility public art accomplished in a relatively short time.

The percent for art set aside is secured by Planning and Development Department staff when negotiating the rezoning agreement with the developer, and it is calculated at 1% of the anticipated gross construction costs. Developers are normally given options in selecting an art program: they may spend the art funds on site for commissioned work, or they may commission artists to participate in the design of public aspects of the building and/or public spaces, or they may contribute the funds to the city's capital budget for public art expenditures. They may also include programming, such as exhibitions or performances, up to a maximum of 5% of the art requirement. The above options may be combined.

According to policy documents, the Public Art Commission is responsible for approving the developer's art program, including the selection process and the selection jury for public art. In practice this approval is secured when the developer applies for a building permit.

The developers have been encouraged to hire art consultants to propose artists and a selection process to implement the art program, and the art work is to be completed with the substantial completion of the development.

Discussion

The percent program currently impacts only those developers who come into a negotiating position with the city through a request for rezoning. While the percent requirement is treated as non-negotiable, it is secured in the context of a negotiating situation. Thus it is vulnerable to the perception that more is required of some developers than of others. A broader, more even-handed mandate would secure this benefit across the board, in connection with all substantial development.

An inevitable result of the current policy is a concentration of high-visibility public art in those areas where commercial development is most intense and no public art in areas which may have excellent opportunities but no active commercial development. Social housing, which is exempt from the percent requirement, represents an important civic opportunity for public art which currently does not receive it. Neighbourhoods and leisure centres are generally bypassed by the benefits of the program, as are open spaces.

Figure 20

Armajani, Siah & Pelli, Cesar
Yerba Buena Center
This integration of architecture and sculpture in a multi-storey tower came out of a dialogue between the architect and the artist which began at the conceptual stage of the project.

Figure 21

Atrium at Equitable Center
Roy Lichtenstein's mural and Scott Burton's seating and planting are part of a series of major commissions to artists which have made this commercial building a sophisticated urban environment which attracts social activity.

In cities with extensive percent programs applied to private development, there is often a mechanism to help balance out over concentrations, and allow the allocation of some funds toward a common cause. In Portland, Oregon, and Los Angeles, a percentage of the developer's obligation must be contributed towards a city-administered fund which in turn can be allocated towards public art projects at other publicly accessible sites within a redevelopment area. This approach has also been endorsed for the city of Mississauga, Ontario. The fund allows for a broader geographic distribution of public art and for variety in scale, as well as the inclusion of temporary and ephemeral works.

See Appendix for Portland's Private Development Art Program, and *Going Public* for the Los Angeles Community Redevelopment Authority art program.

In Seattle, the municipal art fund has been used successfully to incorporate art in small-scale local business district improvement projects. Seattle artist Jack Mackie served as a consultant to the design team for the Broadway local improvement district (similar to Toronto's BIA's) and designed his now-famous Dance Steps on Broadway as part of in integrated scheme of streetscape improvements.

Recommendations

The City of Toronto should adopt an across the board levy for public art on private development. A threshold, based on scale of development, would exempt smaller projects, and social housing would continue to be exempt

Developers should be required to deposit a portion of the percent requirement with the city to establish a fund for public art at other sites within the city. The funds would be spent at public sites within the vicinity of a development project, or at projects in other areas of the city which have been identified as priorities in the planning process.

Funds should be expended from this pool by the inclusion of art projects in the municipal art plan.

Miss, Mary with Stanton Eckstut, architect and Susan Child, landscape architect
South Cove Park
At the urging of the Fine Arts Committee advising the development authority, visual artist Mary Miss was brought in to work with the architect and landscape architect on the design of this major open space called for in the Battery Park City master plan.

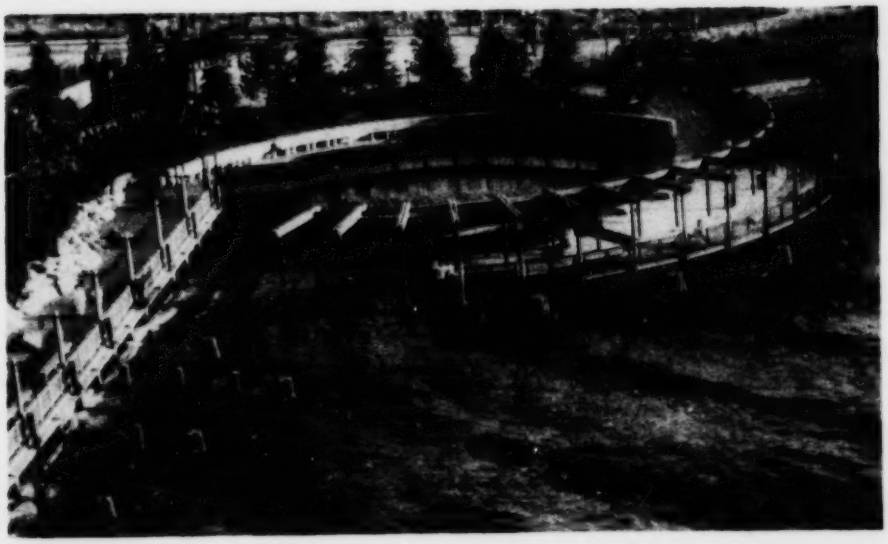


Figure 22

The planning and implementation of art projects has evolved as a somewhat discontinuous process. Normally, Planning and Development Department staff negotiate with developers to secure the percent for art set-aside by written agreement. Although these agreements will often specify details of the anticipated art program, they have been negotiated without the involvement of the Public Art Commission or the guidance of a planning framework. Without the input of the Commission, provisions made for the art program at this point may not take full advantage of the potential.

The art progra has characteristically not been initiated until the developer is forced to much later on, when he or she seeks building permit approval. While the Public Art Commission is, according to policy, responsible for approving the developer's art program, this does not usually happen until the building permit approval point. By then the building design and site planning for the development are essentially complete.

The lapse in carrying out the art program occurs during the all-important design phase, the very time period which has proven most crucial to the successful integration of an art project with the overall development. The overwhelming trend in public art programs throughout North America has been to complete art project planning early and move to select artists early in the design stage.

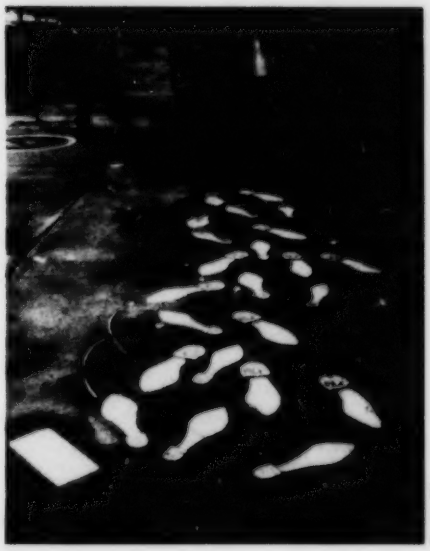


Figure 23

Mackie, Jack
Mambo – Dance Steps on Broadway
As a member of the design team funded by the city's public art program, Seattle artist Mackie designed a sequence of inlaid bronze dance steps for street improvements in this commercial district.

Figure 24

Snow, Michael
The Audience
Commissioned as part of the Toronto SkyDome's percent for public art program, Michael Snow's sports fans in *The Audience* recall the gargoyles on medieval buildings and can be seen from a considerable distance.

Recommendation

The terms of the art program secured by development agreement should be reviewed by the Public Art Commission prior to recommendation of the agreement to Council for approval.

If developers can receive information about the range of options for public art and contemporary public art practice, then more responsive art programs can be incorporated through the design process. Being able to influence developers' thinking about public art at an early point, and to get artists involved before the building design is complete will create many more openings for thoughtful integration of the artwork with the public aspects of the development. This can happen if the process builds in a requirement for the developer to structure the art program and begin implementation of it earlier.

Recommendation

The city should inform potential developers about the percent for art obligation at the point of first contact. A consultation with public art staff and a report to the Public Art Commission should quickly follow.

The requirements of the percent program and procedures for compliance need to be made clear to developers through the city's permit and approval process. Normally, information about the percent-for-art requirements can be included with permit applications and in descriptions of the development review, and rezoning processes which the city disseminates.

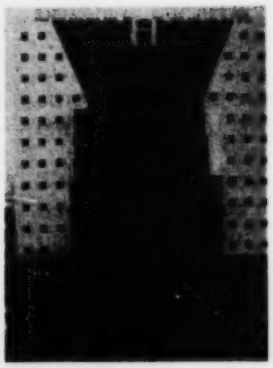


Figure 25

Kaskey, Raymond
Portlandia
Sculptor Kaskey invented the allegorical figure '*Portlandia*' to complete Michael Graves' Portland Building.

Recommendation

Checkpoints which are enforceable should be established in development agreements and in the permit review process. If the art program is not satisfactorily carried out to the specified degree when the checkpoint is reached, the developer should be required to deposit the entire art obligation with the city.

(See Appendix for proposed sequence of public art and development review.)

The primary role of the Public Art Commission with regard to the percent program is to approve the developer's art program and the art selection process, including the artist selection jury. In practice, and largely due to the late involvement of the Commission noted above, this has developed into a more detailed level of review, for which its members may lack adequate information to make productive. This has led to perceptions of the Public Art Commission variously as adversarial, capricious and meddlesome. Also, while the focus of the review has become the artist selection process, not enough attention has been paid to assessing how the project will be successfully implemented.

The volume of projects generated by an across-the-board levy will significantly reduce the involvement possible by the Public Art Commission in detailed project review. The goal should be to concentrate Commission input where it is most valuable, early in the planning, and locate the responsibility for day-to-day administration of the program with the staff.

Recommendation

Public Art Commission input should be focused at the project planning stage, and at the points at which the Commission reviews the developer's art program and approves the selection process and jury.

At the same time, thoughtful review by the Commission can be a vehicle for encouraging developers to look beyond the art selection process and to plan better for the implementation of the art project.

Recommendation

Developers should be required to include in the art program a plan for the successful integration of the artist and the proposed work into the project design and construction process.

Finally, there has been a tendency to look at art programs for private developments solely in connection with buildings and in isolation from both the surrounding physical and social fabric and the larger urban context. The city needs to approach developers with clear guidance about the public art potential and priorities for a given development in relation to the larger urban context.

Recommendation

The municipal public art planning process undertaken by the Planning and Development Department and the Public Art Commission should address private development as well as public construction.

Public art objectives should be identified for significant developments and major development areas, as well as for districts in the city. These can then guide planners and developers in the initial stages of discussion, and inform citizens in general.

Deacon, Richard
Between The Eyes
This major sculpture by an internationally-recognized artist was privately sponsored and commissioned for World Trade Centre Toronto through an invitational competition, the first international competition held in Toronto since the sixties.

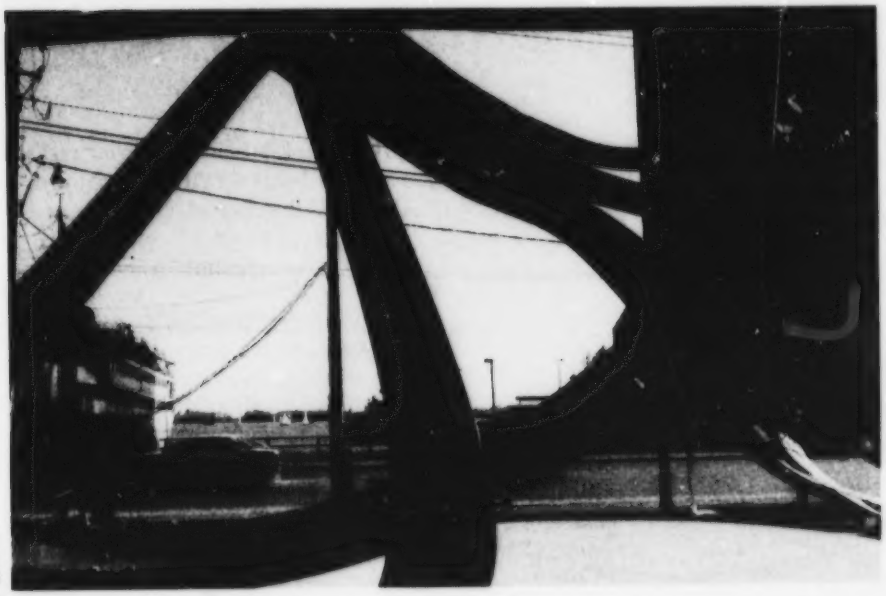


Figure 26

Donations of Works of Art

The Public Art Commission was charged with continuing the role of the previous Art Selection Committee: to provide expert professional advice to the City Council on the acceptance of donations of monuments and works of art for public sites proposed by citizens and groups.

Discussion

City Council has been unwilling to give over the right to make these decisions, and has in the past voted to accept aesthetically embarrassing works over the recommendations of its expert advisory body, in response to pressures from powerful constituents. In part to avoid debating aesthetics with donors in the political arena, a policy was instituted requiring that works of art for public sites be chosen by open competition administered by the city. This has been neither consistently applied nor particularly successful in realizing works of quality.

The city needs to be able to respond with more discrimination to proffered donations of works of art for public sites. The Public Art Commission is a citizen board, publicly appointed to represent a broad range of expert opinion in the visual arts and to act in the public interest. If it is viewed as credible, broadly representative and both expert and suitably broad in its tastes, it can serve admirably to buffer the Council from disputes which are perceived to revolve around matters of taste.

Recommendation

The Public Art Commission should be delegated by the City Council to act on behalf of the city to accept or reject donations of works of art.

The city also needs to respond more flexibly to donors prepared to sponsor the commissioning of site-responsive public art works. An open competition is not the most effective means of selecting an artist for every situation. The current policy precludes the acceptance of a truly worthy and exceptional work of art offered to the city for a public site.

Figure 27

Picasso, Pablo
Chicago Picasso
Picasso's monumental head, now an internationally recognized symbol of Chicago's cultural vitality, was highly controversial when first proposed as a gift to the city.

Recommendation

The Public Art Commission should advise on and approve the selection process, as well as the siting, where donors wish to commission a site-responsive work.

The process should begin by referral of a potential donor to the Public Art Commission. The first step should be to evaluate potential sites and discuss possible approaches to artist selection. The Commission should appoint a jury in consultation with the donor, and recommend a process for commissioning a new work which is best suited to the circumstances. In this it should not be limited to open competitions, but choose the method best suited to the situation.

Currently there is a separate advisory body constituted by the City Council whose purview is Nathan Phillips Square, and which may consider proposals for the siting of works of art there, in addition to other issues. Given the civic visibility and importance of this place, works of art which are placed at Nathan Phillips Square should represent the highest standards of excellence and should in some way demonstrate an extraordinary claim on the privilege. As a matter of consistency, all such proposals, whether for temporary or permanent placement should be reviewed by the Commission, the Council-appointed body with arts expertise. The Public Art Commission recommendation not to allow the siting of a work should be final.

As with Toronto's Public Art Commission, art commissions generally have initially been constituted to review proposed donations of works of art. Increasingly, municipalities have found it necessary to clarify the basis for their decisions, and to provide written policy and procedural information to the public. These normally set forth the process and criteria for review, and any conditions which must be met prior to consideration. Some communities will not consider a donation apart from determination of an acceptable site and some will not consider any restrictions on the gift, especially regarding its eventual disposal. Others steer donors toward contribution of funds to commission a new work rather than consider donations of existing work. Inevitably, the dissemination of information in written form has helped all concerned to navigate the process more satisfactorily.

Figure 28

Garnet, Eldon
Chinese Railway Workers Monument
Initiated and sponsored by Toronto's Chinese community and supported by the City of Toronto, the *Chinese Railway Workers Monument* is one of the first community-initiated public artworks selected through an open competition in the city.

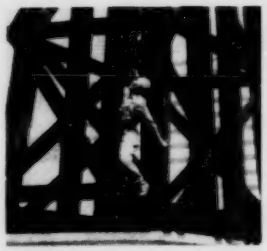


Figure 29

Detail
Chinese Railway Workers Monument

Recommendation

The Public Art Commission should establish procedures for the review of donations which are consistent with the municipal art plan, and disseminate information about the policies and process to guide potential donors.

(See Appendix for further discussion, selected documents.)

The Public Art Commission

The Cultural Capital report commissioned by the Toronto Arts Council in 1985 recommended the establishment of an arts commission with certain authorities: to approve placement of art on civic property, to review proposed developments, presumably for design quality, and to monitor the capital and private public art programs. Reference was made to models in the U.S., which were characterized as autonomous and strictly independent of the legislative entities which appoint them.

The primary concern behind the recommendation appears to have been a recognition that quality had not been well-served by decision making about aesthetic merit within the political arena. This proposed delegation of authority was not endorsed by the City Council.

Council acted in 1986 to establish a Public Art Commission, the status of which was largely a continuation of the previous art selection committee. Its stated purpose was to provide professional advice and to insure artistic excellence in Toronto's public art.

It was given a fourfold mandate:

1. To provide guidance and advice to the City, developers and other public art sponsors, from the earliest stages of art projects proposed for City-owned lands, and for prominent private development sites;

2. To consult with the community representatives in the area proposed for the project, and with City officials in the planning of public art projects;

3. To report to the Neighbourhoods Committee when the Art Commission is satisfied with a public art proposal, recommending that the project be implemented;

4. To ensure correct implementation of projects that are approved by Council.

The membership was enlarged to 9, the term extended to 4 years, and the inclusion of "1 or 2 design professionals" was suggested. The membership is nominated, from among responses to advertisement of vacancies on the commission, by a search committee representative of the city's leading visual arts organizations.

Public Art Commission Responsibilities

With regard to the percent program, the Public Art Commission is designated responsible to "help the developer devise a proposal appropriate to the site and to approve the implementation process for the artwork."

With regard to the capital program, the Public Art Commission is "responsible for guiding staff in planning and implementing these projects." Juries as well as terms of reference for these projects are approved by the commission. As has been noted above, the role of the Commission with regard to the initiation of projects and the development of the list of projects presented annually to Council for funding is not clearly set forth in the Council report, and this continues to be a source of some contention.

With regard to gifts of works of art offered to the city and proposals by "other agencies and groups" for works on city owned sites, the Public Art Commission

Figure 30

Besant, Derek
Flat Iron Building Mural
Painted in 1980, Besant's trompe-l'oeil mural provides a visual backdrop to activities in the adjacent park.

Schwartz, Martha
The Garden
Sponsored by the King County percent for public art program, Schwartz's forecourt to the King County Correctional Institution in Seattle is an eccentric sculpture garden whose freestanding ceramic tile forms also serve as chairs and benches.

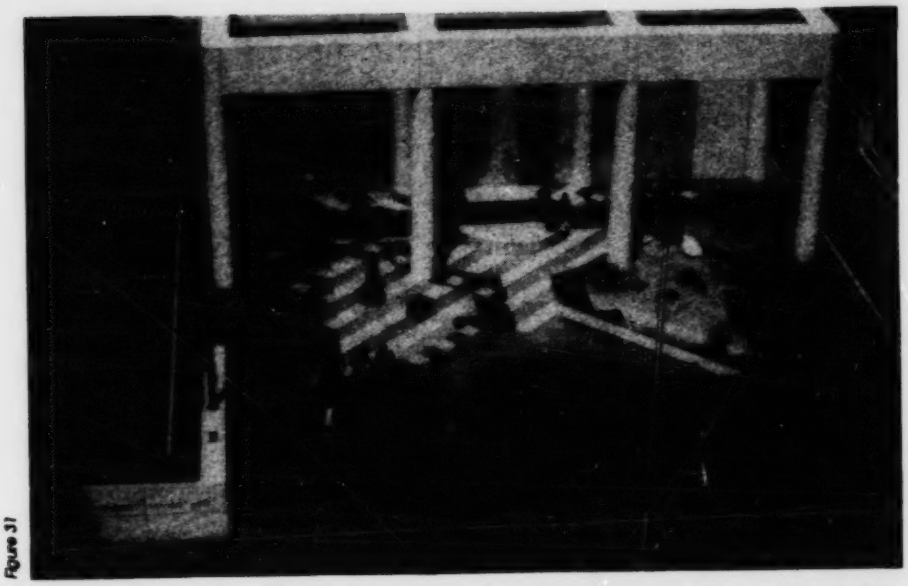


Figure 31

Figure 32

Detail
The Garden

is clearly advisory, and the final decision rests within the political arena.

Finally, outdoor exhibitions at public sites require the approval of the Public Art Commission, which is given the responsibility to apportion the budget allocated by council.

Role of the Public Art Commission

The Public Art Commission has evolved different relationships with the various public art program components, which is in itself not inappropriate, and fairly common among arts commissions. For instance, the Metro PAPAC describes its role "as both policy development committee and as a review committee for specific proposals." The Art in Public Places Trust, the citizen body responsible for public art in Dade County, FL, also functions in both capacities, although being a non-expert body, it is required to seek the advice of an expert panel in the latter case.

The above discussion of the city's public art program components contains a number of recommendations which call for modifications in the role of the Public Art Commission and its relation to Council and city staff with regard to the public art activities of the city. These are summarized below:

1. The Public Art Commission reviews and endorses the municipal art plan before it is recommended to the City Council. Upon Council's approval of the plan, it is implemented by city staff, under the guidance of the Commission, without further Council review.

2. The Public Art Commission reviews and approves the developer's art program prior to the city's execution of a development agreement .

3. The Public Art Commission acts on behalf of the city to accept or reject works of art offered for public sites, and to approve the siting.

4. The Public Art Commission approves the siting and selection process, including the jury, where donors wish to commission a work for a public site.

While together these recommendations do not amount to the establishment of an autonomous or independent arts commission, they do represent clarifications and in some cases extensions of its mandate. If, as the Commissioner's January 6 report states, the objective of having a public art commission is "to promote excellence in the public environment, to inspire civic pride, and to strengthen the local arts community," and the role of the Public Art Commission is "to provide professional advice and to insure artistic excellence in Toronto's public art," then it must have the means to meet these objectives and fulfill its role.

Public Art Commission Membership

The Public Art Commission is perceived in the community as somewhat narrowly representative and self-interested. Confusion about its role is widespread, and it has not established a leadership public profile. Its members are not viewed as particularly well-informed about the workings of city government, the development process, or public art generally. While Toronto is said to be the most multicultural city in North America, there is little evidence of this in the composition of the Commission.

The Public Art Commission membership needs to be viewed as expertly qualified and as broadly representative enough to make balanced decisions in the public interest. In addition to respected artists, it also needs to include opinion leaders and respected figures from both the art community and the larger community, who can help to establish its credibility. This group is the key to the vitality of the city's public art programs. It needs to be able to collectively represent a vision for public art for the city and act as effective advocates for it.

The advertisement and nominating process for Commission membership has generated a disappointing response, and a sense that Commission membership does not represent an important role in the community. Good candidates have been dropped because they did not fit the prescribed categories, and the process encourages making weak appointments to represent each of the prescribed categories.

The visual arts community needs to be more strongly enlisted in support of the Public Art Commission and its role. Appointments need to be made with real care, and the thoughtful participation of key figures in the visual arts community. The nominating process needs to attract participation from across the arts constituency, from the museums to artist-run galleries, from established to emerging artists, and include patrons, collectors, business supporters as well as developers and design professionals. The participation of one or two members from outside of Toronto, chosen for successful and innovative work in the field of contemporary public art, could help to "leaven the loaf" of ideas and further contribute to the credibility and expertise of the body.

The Public Art Commission should in fact be, and be viewed as, "an expert citizen body." Unlike the non-profit board, which aims to include diverse professional skills, this group should represent knowledge and experience which will suit them to their role: knowledge of contemporary art, commitment to excellence and an understanding of operating responsibly and effectively in the public arena. Members should collectively represent a high level of professional expertise, of civic leadership and of advocacy interest in public art. There should be a balance of respected experience in civic volunteerism and maturity with innovative and forward-looking thinking about artists and the arts in the public realm.

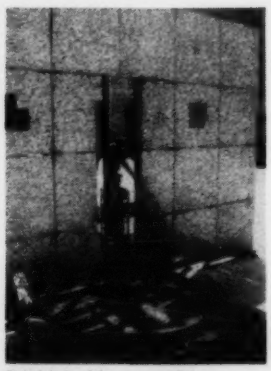


Figure 33

Edelstein, Morry and Brian McLaren
Return of the Magri Stecchi
Edelstein and McLaren's work represents the winning submission in an open competition sponsored by the City of Toronto in 1985. This work is a reminder that the St. Lawrence Market area once received its fresh water from an underground stream and that the marketplace was also the setting for the public punishment of criminals in the town stocks.

Recommendations

1. *Establish higher standards of community leadership and contemporary visual arts expertise for membership.*
2. *Open up the prescribed structure and the categories of membership of the Public Art Commission, to allow for a more dynamic mix of membership.*
3. *In addition to advertising, actively recruit members, and invite third party nominations.*
4. *The chair of the Public Art Commission should chair the nominating process.*
5. *Seek multicultural participation in the nominations process.*

Conflict of Interest

The Public Art Commission has no clear policy on conflict of interest, and the perception in the community is that it is not free of it. The group opens itself to question by allowing its members to be considered for public art commissions while sitting on the Public Art Commission. Likewise the participation of art dealers and consultants operating on a commission basis is open to charges of conflict. There is no clear policy on Commission members serving as jurors, or on the eligibility of artists who may be appointed jurors on one project for other public commissions.

Most public art programs make members of the art commission, and their family members, ineligible for any public art commissions sponsored by that agency during their tenure. In Toronto this would mean that members of the city's Public Art Commission would not be eligible for either capital or percent public art projects during their tenure, but could be considered by Metro or other jurisdictions. Dealers and consultants with an interest are also usually barred from both membership and jury service. Individual artists not serving on the Public Art Commission are normally ineligible for a project on whose jury they serve, but eligible for all others.

The concern has been raised that such restrictions will make it less attractive for individual artists to serve on the Commission. This has proven not to be a significant factor in other programs, particularly over the long term. Artists with direct experience in public art bring important expertise to the Commission. Often those who have been the recipients of public commissions are then willing to participate as commissioners, while letting other artists take their turn for a time. One means of encouraging artists' participation would be to shorten PAC terms, so that they might have to take themselves out of the running for only two years at a time. Another might be to appoint out-of-area artistn members.

Recommendation

The Public Art Commission should adopt clear rules about conflict of interest, and publish them with their procedures.

(See Appendix for public art program documents)

The Selection of Artists

Toronto's policy requiring open competitions at all public sites works against some of the most frequently stated aims of the program. The process works best when the site is complete physically, and competitors can respond to a clear set of conditions. In order for an artist to affect the design of the site, and to participate in creating a coherent relationship between artwork and site, or even for the artwork and site to be designed and constructed concurrently, the artist must be involved with the design process. This permits the work and the site design to evolve through a process of mutual accommodation. Open competition by their very terms remove the artist from access to the site design process.

Figure 34
Greening, Charles
Sundial
Cosponsored by the City of Seattle and private donors, *Sundial* is located on a hill overlooking Lake Union. People can stand and read the time of day by the position of their shadow as it is cast over the sundial.

The competition process also distances artists from dialogue with the public and does not promote in-depth exploration of the site. Competitions are conducted with strict rules which limit access to information and contacts with city staff. Once given the competition brief, the competitor must develop a proposal in isolation, relying on the information officially provided. Design work is done at a distance, without the kind of interaction with the public or city staff which can be supported through a direct design commission. Even an invitational or limited competition can promote a better understanding of the site and its conditions.

Open competitions are often thought to be ideal means of selecting art for public projects because they offer open access to artists. Experience has shown that, far from eliciting the broadest participation, competitions in fact narrow the field in less visible ways because of the many artists who self-select out. A considerable number simply stay away, some because they lack the resources to produce proposals on speculation, and others because they are busy and are not

Figure 35
Detail
Sundial

inclined to invest their time speculatively. For many artists, competition seems out of character with the creative process, and introduces an emphasis which interferes with the art making process. The city's reliance on competitions for public projects serves to limit considerably the potential pool of artists who will participate, and to weight the participating population in the direction of young, inexperienced, local and less established artists. While this is a segment to which the program should certainly extend consideration and support, it is not the only part of the spectrum which should be available to the city in choosing its public art.

Few public art programs rely exclusively on open competitions, and these are rarely used in connection with a site under design or construction. The broad access promised by open competitions can be built into any selection process, by including a period of open advertisement and response by artists wishing to be considered. Some of the most effective approaches to artist selection have been specially tailored to meet the needs of specific projects. In some cases, artist and designer selection are concurrent, and sponsors employ a similar two-stage request for qualifications and interviews. In others, artists have been invited to submit documentation of previous work and verbal expressions of interest and indications of proposed directions at the first step. This, coupled with expert jurors knowledgeable about artists and experienced with public art, has proven an effective way of removing the penalty of an artist not having already demonstrated success at making public art.

Competitions are also staff-intensive. This, along with the tendency toward a number of small projects, has meant that this program's limited staff support has been concentrated on the implementation of projects rather than on the planning and policy development which are so obviously lacking.

Figure 36

Fischer, R.M.
Gateway
A project to revitalize MacArthur Park in Los Angeles, CA., initiated by the Otis Art Institute of Parsons School of Design, has brought together the local business community, residents and city officials into an ongoing coalition. Central to the project has been a program to commission temporary and permanent artworks as part of a comprehensive effort including infrastructure improvements, amenities and ongoing diverse cultural programming in the park. Fischer's *Gateway* marks and illuminates the point of entry into the park.

Recommendation

The artist selection process for a public art project should be chosen on the basis of the project's needs from the conventional array of options in practice across North America: open competition, invitational, and direct selection, and adaptations of these to suit the circumstances.

Choosing an Artist Selection Process

Program materials link the choice of artist selection process with the project budget and the visibility or importance of a site. Competitions are called for at projects with large budgets and important sites, presumably because this method is seen as the most democratic.

The process by which an artist is chosen greatly influences the success of a project, and choosing an appropriate process has to do with a complex of factors. Among these are timing, the expected nature of the artist involvement, the target pool of artists, the nature of the site, and the community context. To promote site responsive work, the artist should be introduced into the project at the outset of the design process, or better yet while it is still in the planning stage. Yet, at this point there will not be enough information about the future character of the site, and what type of art would be appropriate, to stage a competition. An alternative means will provide the artist entry into the design process at an early point, where they can help to shape the relationship of the art project and the overall site.

Where an art program is a component of a larger project under design, the selection process for the artist should promote full participation of the artist from the outset. Least successful has been the "shotgun marriage", where an artist is chosen independently and added to the design team. In cases where the larger site is being designed by competition, the terms of the competition can require that artists be included as team members and that the proposed work of art be an integral aspect of the design concept. In the case of a competition by request for qualifications, submissions can be evaluated on the basis of the proposed team. In such cases, the role of art professionals in assessing the quality and significance of the proposed art project becomes especially important. The judgment of arts professionals must be supported on an equal footing with the evaluation of design quality in the jurying process.

Multi-stage processes tailored to meet the needs of the project have generally been more successful in promoting collaboration and achieving balanced teams of well-qualified designers and artists. In recent history, designers and artists have not been well-informed about each others' fields, although this has begun to change to a large extent as a result of requirements of public art. Processes which have allowed artists and designers to explore collaboration as part of the selection process have helped to break down these barriers and led to some highly creative and successful team efforts.

In New York, at Battery Park City, the arts committee invited five artists to make conceptual proposals and discuss their approaches with the committee and the design architect, Cesar Pelli, before selecting Siah Armajani and Scott Burton to collaborate on the design of the central public plaza. Interviews can be very effective at assessing an artist's proposed approach and ability to carry through the process, as well as the potential team dynamics. More recently, in Alexandria, Virginia, the city arts commission and the developer worked together to find a design for a small park which included an art project. They first asked a team of professional advisors to recommend a pool of visual artists. Each artist was then invited to propose a team with a designer or designers. Three teams were chosen on the strength of their combined abilities and proposed approach, and paid to prepare models, from which the final design proposal, which successfully integrated the ideas of visual artists, a landscape designer and an architect, was chosen. If the surrounding community feels strongly about a site, then a process such as this which allows for more give-and-take, such as a two stage invited competition, might effectively respond to community concerns.

Occasionally, a site presents such particular conditions that there is only a small number of artists equipped to deal with it. In order to bring the best talent to bear on the problem, the city should have the ability to go directly to the target population and solicit their participation through a more direct selection process. In almost every case, the ability to modify and tailor the process to the circumstances of the project will increase the chances of its ultimate success.

(For further discussion, see *New Works*, Chapter 6, "Artist Selection" and *Going Public*, "Artist selection procedures", p. 66-74.)

Art Selection Committees

Toronto's public art program has developed an effective system of rotating ad-hoc juries, and the need for jurors to have demonstrated professional expertise has been consistently recognized. A

number of arts and design professionals from the community have served. While the system in use is sound, there are several areas which might be revised to improve its effectiveness.

While Toronto has an active public art program, it is still a relatively recent tradition, and experience is not deep in the local arts community. In some cases, more experienced jurors might have better evaluated the feasibility of a proposal and the artist's ability to realize it within the proposed budget. Further, any arts community tends to become ingrown, and limited by its own shared experience. Public art programs across North America have found that outsiders bring a fresh perspective which can open up thinking about how artists can contribute to a project, and often see differently the potential of artists well-known to local jurors.

Recommendation

The Public Art Commission should consider bringing in outside jurors, for projects at all levels.

The participation of non-voting advisors to the art selection process has proven an effective way of introducing relevant concerns and information without diluting the expertise represented by the jury.

Recommendation

The Public Art Commission should consider two tiers of participation, as advisor or as juror, in order to maintain the integrity and professionalism of the jury.

In the past, art dealers and consultants have served on art selection juries. It is widely viewed as a conflict of interest for profit-oriented intermediaries to participate as jurors, and this compromises the integrity of the jury. (Some exceptions to this might be art consultants who do not stand to profit from the sale of work or from securing commissions for artists, but rather work solely on a fee basis for clients. In this case, their experience with public art would be a valuable asset and they would not be potentially in conflict.)

The strong representation of artists on selection panels has led to perceptions of narrowness in the choices made. Juries need to be balanced by the involvement of curators, collectors, critics, and especially outside arts professionals.

Figure 37

Fleischner, Richard
Courtyard project for the Dallas Museum of Art
At the new Dallas Museum of Art designed by architect Edward Larrabee Barnes, sculptor Richard Fleischner developed all aspects of this courtyard, including seating, plantings, and sculpture. The project was commissioned with funds from a private donor, for an area designated by the client within the plan for the building.

A Working Definition of Public Art

and Thoughts on Its Operation in the Urban Environment

Over the past 15 years the field of public art has undergone a broad redefinition, opening up new situations for artists in the public realm and raising issues across the spectrum of the design professions. Public art programs have proliferated at all levels of government across North America, based on the notion that visual artists have a broader role to play in contemporary life than that afforded by formal arts institutions, and that more integral relationships of the visual arts with the built environment can be found. Artists have been in the forefront of that redefinition, and the best public art programs have participated through exploring new and continually evolving roles for artists in the public realm.

An early catalyst for this activity was the emerging critique of so-called "plop art." These large-scale public art works of the sixties and early seventies were conceived largely as formal attributes of site, and often seemed to convey no larger meaning. Public response occasionally escalated from controversy to cries for removal. In part this was a predictable response to the re-emergence of works of contemporary art into an environment whose public had lost familiarity with contemporary art during the early modernist period. It can also be seen as a failure of the process whereby artists were usually commissioned. They were normally expected, after the building was designed and the site and budget for the art determined, to grace the waiting plaza or lobby with an appropriately scaled object. Artists increasingly felt boxed in by the narrow range of critical decisions, and the often arbitrary budget within which they were expected to operate. The public began to see the built-in limitations of the formula, and responded to the inadequacies of the architectural spaces as well, asking for more.

Figure 38

Armajani, Siah
Irene Hixon Whitney Bridge
Armajani's pedestrian bridge was built with public highway funds supplemented by private donations to create a pedestrian passage between the Minneapolis Sculpture Garden and the downtown core, restoring an important connection which had been severed by the construction of the highway.

Figure 39

Adams, Dennis & Andrea Blum
Landfill: Bus Station
Social utility and mass communications imagery are combined by the artists to directly engage the public on the street.

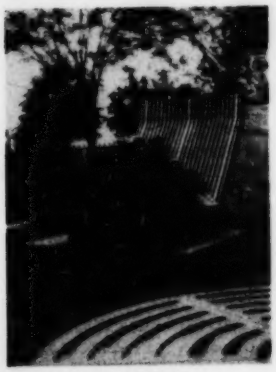


Figure 40

Artschwager, Richard
Sitting/Stance
Richard Artschwager's eccentric sculptures play ironically on conventional street furniture in one of several vest-pocket park commissions to artists identified in the Battery Park City master plan.

Public art programs began to use the leverage of art funds to get artists into the process earlier, to help define the envelope within which they would work. This brought artists back into contact with architects, designers and planners, and led ultimately to a far-reaching exploration of the role of the artist in the public realm. The limited view of artist as object-maker began to be widely questioned. In the U.S., cities and federal agencies began including artists on project design teams at the outset of the design process, charging them with developing an art program for the site. Groups of artists were hired to propose public art programs for large public sites. In some cases this meant the artists planned and implemented the art works; in others it meant conceptualizing schemes to be refined and implemented by others.

Gradually an expanded range of media has entered public spaces through the pluralist art practice of the 70s and 80s Similarly, a wider idea of site has evolved. Environmental artists brought an interest in perception, pure visual phenomena and experiential values. This approach lent itself both to physical integration within architecture and to the creation of new public spaces as arenas for perceptual as well as social activity. Artists interested in the social and political dimension have chosen the forms and locations of advertising and communication in public places as both the medium and the frame for their works. Other artists have used ephemeral and temporary works to explore and point to social and cultural aspects of public life. And a significant group of artists has continued to extend the tradition of monumental and decorative works in urban spaces with contemporary forms, now more successfully integrated through earlier involvement of the artist.

Other artists had been exploring at the boundaries of sculpture, furniture and architecture, and dealing with issues of function and social utility. They proposed a new model for the artist in the public realm, and different values for public spaces. They challenged 60s formalist notions of public sculpture, and expanded notions of what constitutes public art. Many spoke of a hybrid public art, operating at the interface of art and design, of aesthetics and utility, and incorporating aspects of both. This thinking challenged design professionals to explore anew the territory of

Figure 41

Richards, Peter and George Gonzales
Wave Organ
Consisting of 30 concrete pipes which extend into the tidal waters of San Francisco Bay, the *Wave Organ* is 'played' by the action of waves and the tones created are heard at listening points at the exposed end of the pipes. The stone and concrete terrace was designed and constructed from the remains of demolished buildings deposited at the jetty.

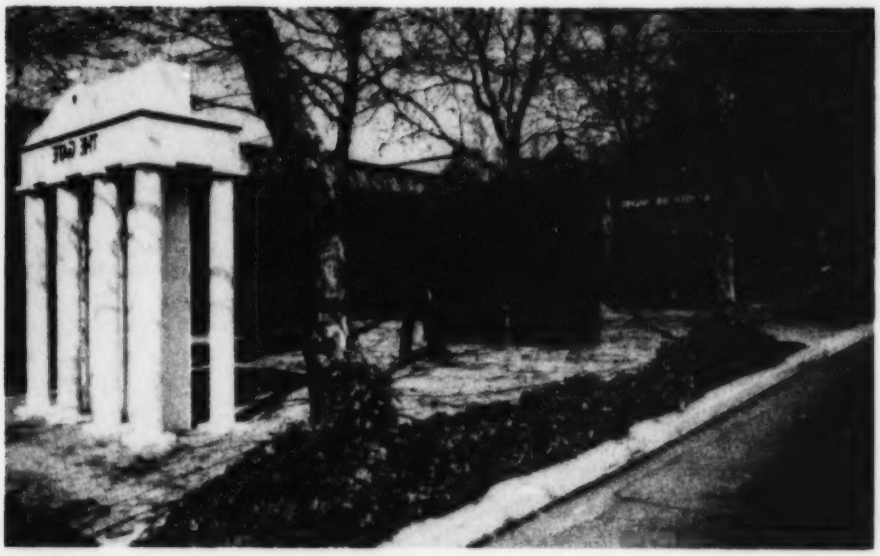


Figure 42

Ewing, Lauren
The Endless Gate
Sponsored by the Seattle Art Commission, Ewing's five gates, each a different colour and representing a different architectural style, animate the pedestrian concourse leading into the Seattle Center.

public space in collaboration with artists.

The readmission of artists to the public realm inevitably brought them into the territory of planners, architects, urban designers, and landscape architects. Collaboration among visual artists and design professionals has been a much-discussed goal, and much has been tried over the decade to achieve it in practice. The effort began with "forced marriages," belated attempts to graft artists onto ongoing projects. The proponents of collaboration quickly realized that participants thrown together thus often could not be made to listen to each other. (A few signal successes occurred, largely due to extraordinary efforts on the part of the client in requiring and supporting mutual give and take between artist and designer.) More recently, artist selection processes have been specially tailored to encourage self-selecting teams, and have yielded successful collaborations. Much valuable dialogue has been fostered, and early hostilities have been replaced by inter-disciplinary conferences and ubiquitous calls for "a collaborative approach."

While the ideal notion of collaboration calls for a melding of visions, it is more often in practice a process of ceding territory through negotiation, while striving to maintain the synergy and coherence of the whole. The central issue remains, which is that the goals and concerns of each discipline are quite particular, even competing, and sometimes opposed. The difficulty has been for each professional to entertain the alternative view as a plausible proposition for public site; to be able to approach it in terms of the value system from which it arises. This requires entertaining the validity of diverse approaches to making sense of the urban visual environment. It suggests a starting point for a working definition of public art, as a process for proposing new values for the experience of public places.

Behind the supposed dichotomies between public art and private art lurks a romantic view of the artist as willfully isolated from society, which has little credibility today. Another opposition frequently expressed is that between public art and art in public places. Behind this lies an assumption that public art is somehow generated from the conditions of the site rather than from the artist's sensibility. And, while some artists do propose this, and assert that

Figure 43

DiSuvero, Mark
Under Sky/One Family
Mark DiSuvero's monumental harbourside sculpture was commissioned for Baltimore's Inner Harbor redevelopment project. It incorporates a giant ship's propellor and speaks of the city's important shipbuilding heritage.

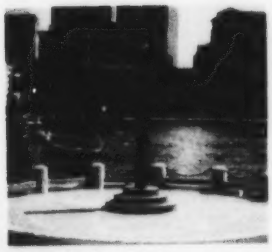


Figure 44

Smyth, Ned
Mythic Source
This is the smaller of two circular plazas by Ned Smythe sequenced along the Allegheny River. Each plaza is composed of inlaid mosaics which symbolize the spiritual and historical importance of Pittsburgh's riverfront location.

public art is opposed to personal art, when they do they set aside the years of training and exploration in the studio which usually precedes – and alternates with – public art making. Most artists work back and forth between the studio and public site, and it is the insights and discipline of the studio which centres the artist's response to the conditions of a public site and connects this work to the territory of art. So the public artist is *not* public at the expense of personal identity, but draws from both realms, and inhabits the territory between these two modes as continuous.

What marks the special character of public site is the social and political dimension. The public dimension of a site can exist on a number of levels, from the local - its particular social and physical and political context - to the urban - its location in the physical form and time and space of Toronto - to the cultural - it's connection to the collective imagination. Some places have all these dimensions; some are locally significant, while others are part of the shared public image of the city. Some sites have no evident public meaning. What separates public art from other art is not so much its location amidst the everyday as its potential to connect on these different levels with the public imagination. Public art can confer meaning by connecting a site with the surrounding culture, and revealing some aspect of the social and political and physical context of the site.

Public art can be seen simply as a meeting of the artist and the public, in the public realm. The three critical elements of the equation are the artist, the citizens and the public site. The equation operates through the process of dialogue. An artist is brought into the discussion and decision making which brings form and meaning to a public site. The artist is asked to listen. At the same time, citizens and public officials must be prepared to explore what art offers, which will require adjusting expectations. Through such a dialogue, in the best sense, the city can be seen as a laboratory for applying the research done by artists to the endlessly variant conditions of public sites.

For the equation to operate successfully, the process needs to be informed and supported in the context of the city's development process. The ongoing planning of the city becomes the means for understanding its form and velocity, and for both creating and taking advantage of opportunities for public art as the city evolves. Without this grounding, public art can be at best an ad-hoc activity. Informed by an understanding of the city, and with the active participation by the city's planners, it can be undertaken purposefully as an essential aspect of the urban fabric.

The foregoing is not to privilege art over architecture or design, or to say what art is and who can do it. Nor is it to propose a specific purview for artists in the public realm. Gardens, plazas, and architectural elements all have been of as much interest to artists as they have been to architects and landscape architects over the course of history. But it is to say that art has been for a time excluded, while the forms of the public environment have been viewed as the province of planners, urban designers, architects, landscape architects. It is to be hoped that in addition to renewed recognition of the need for public art, cities will also renew their commitments to excellence in architecture, and to the need to fully enlist the planning and design professions in shaping the public environment. The public art program should become the means for bringing visual artists into the public realm, and adding their work to the complex fabric of the cityscape, if in fact it aims to leave for posterity a true indication of what it was like to be alive in this place at this time.

Planning and Development and Public Art

Much of the thinking behind the location of the public art staff in the Planning and Development Department makes excellent sense, and in many respects, the Planning Department is the ideal matrix for a public art program. In this arrangement lies the potential for a fruitful and ground-breaking partnership between art and urban design. The planing staff are in the front line of contact with private developers, and the agreements they negotiate have been the occasion for requiring public art. To a more limited degree, they represent leverage with the developers in the implementation of projects. The Planning Department also represents an important point of coordination between a public art planning process and the city's ongoing capital planning and review process.

Yet there is a certain tension between the Public Art Commission and the Planning and Development Department. The Commission is viewed as artist-oriented, and the Planning Department is seen as driven to mould art to urban-design objectives. There is little shared understanding of urban design and planning (as disciplines, and as city policy) on the part of the Commission, although some individuals clearly are knowledgeable. Likewise, there is little enthusiasm for or understanding of contemporary art on the part of the Planning Department, although the public art coordinator has become informed about recent public art. (Unfortunately, much of the current literature in this nascent field is naive about the character of the art making process, the issues posed by the public process for artists, and the complex potential of art to transform urban places.) Neither group has made an organized effort to educate the other to their concerns and seek a conceptual meeting ground.

There is in the confluence of these professions a great opportunity to redefine public art in Toronto, and to use the skills and knowledge represented by these two groups to explore new relationships between urban design and art in the public environment. This, however, can only begin to happen in the context of a more constructive dialogue between the Public Art Commission and the Planning and Development Department.

Figure 45

Blum, Andrea with Ken Kaplan & Ted Kruger, architects
Prototype model for news-stand
Three teams, each made up of artists and architects, were invited to propose a new, mass-producible news-stand design for New York City streets.

Recommendation

The Planning and Development Department and Public Art Commission should enter a period of discussion and inquiry about public art.

This might be carried out in a variety of ways: through workshops involving artists, administrators and others with relevant public art experience; travel and site visits; sponsorship of a public conference about public art and urban design; video tapes and films. There are resources in the community with broad knowledge and expertise in this area which could be asked to assist.

Recommendation

The Planning and Development Department should present to the Public Art Commission an orientation to urban design and planning research, priorities and guidelines pertaining to Toronto.

The information should then be discussed and assessed in terms of the potential of proposed projects as viable opportunities for public art. The goal would be for both entities to better understand the pontential for the operation of public art in the city, and select the best opprortunities for inclusion in a city-wide plan.

Recommendation

The Public Art Commission should present to the Planning and Development Department an orientation to contemporary art and the role of the artist as in relation to urban design issues.

The goal would be for both entities to better understand the potential for the operation of public art in the city and be able to select the best opportunities for inclusion in a city-wide plan.

Poirier, Ann and Patrick
Promenade Classique
Sponsored by the Savage/ Fogerty Company, the Poirier's *Promenade Classique* located alongside the Potomac River suggests remnants of monumental sculptures from an earlier civilization. The artwork and the stepped watercourse by M. Paul Friedberg iwere designed in cooperation.

Figure 46

Figure 47

Detail
Promenade Classique

The Public Art Planning Process

An expansion of the city's public art program supported by annual capital allocation is recommended above. An across-the-board percent program is also recommended, which calls for a contribution by developers to the city's capital fund. Together these measures will increase the funds available for public art to be carried out through the municipal public art plan. Even without increased scope and funding, the need for a long-term planning overview to inform and integrate decision making about the two public art initiatives is evident.

The creation of a municipal art fund will establish the vehicle for coordinating available art funds with the best opportunities, and for influencing and shaping development to the public purpose. A planning process is needed which is a dynamic, open-ended and process-oriented framework for informed decision making. Its function is to bring together urban design objectives with what artists can offer, and to make decisions for the allocation of art funds and artists' skills on a city-wide scale.

Currently, the planning and implementation of park and open space development are largely carried out without consideration of public art. With a variety of kinds of spaces from modest neighbourhood parks to large tracts of open space of regional significance, this is one of the areas of greatest potential for public art. Through the municipal public art planning process, the different public and private processes by which public open space is achieved can be monitored, and upcoming open space developments with good potential for participation of artists can be targeted in the plan. Projects can then be established by allocating public art funds as necessary, or by guiding developers to plan public art components with new open spaces.

The percent program makes evident the need for a planning framework to guide the public art projects commissioned by developers. Here the need is to have enough information about developments and their larger context early enough on to shape the terms of the art program agreed to by the developer. Even with small developments, public art can be better integrated with the project and its surroundings through early notice to the developer.

In planning for the development of large tracts of land, the Planning and Development Department formulates urban design guidelines. This process affords an excellent opportunity to include public art planning as part of the overall development review of an area. As the city moves into large scale development areas, the need to coordinate thinking about public art as urban design guidelines are being drawn becomes paramount. As building envelopes, open space areas, circulation routes and perimeter definitions are being established thinking about public art should begin.

The primary objective of public art planning at this level should be to identify broad potentials for public art and/or for artist involvement. Guidelines developed for public art at this point might address a site's potential in terms of public use and visibility and consider scale and coherence. For example, to avoid a piecemeal approach development guidelines might call for consolidating percent contributions from re-

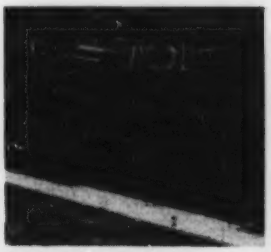


Figure 48

Antonakos, Stephen
Neons for the Tacoma Dome
In 1980 the City of Tacoma, WA. built a domed stadium and one percent of the construction budget was allocated to public art. Antonakos' use of neon sparked broad public debate about the nature of contemporary art. The much-discussed work has, over time, become a distinctive fixture in Tacoma's visual landscape.

lated aspects of a large scale development for a coordinated art program. Potential artist roles and timing should also be addressed, and appropriate entry points for artists identified. The tendency to become too specific at this point should be avoided, and the focus should remain on process.

Jaudon, Valerie
Freestyle
This tile mural by painter Valerie Jaudon was part of an extensive series of commissions planned by an art consultant throughout the Equitable Center. The artworks have contributed a highly visible identity to this private development.

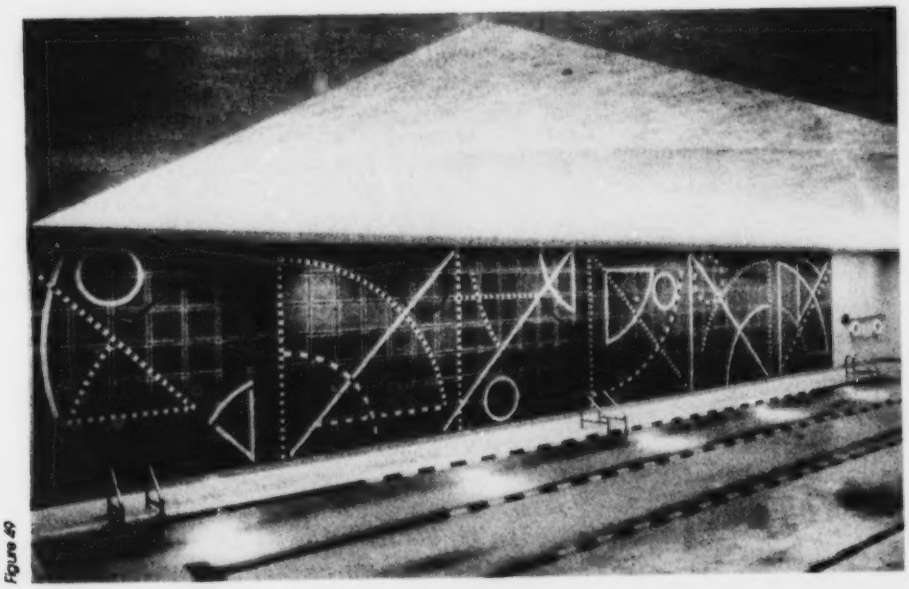


Figure 49

Even without an across-the-board-levy, the opportunity exists to create zones of common interest for public art, and require developers to take a larger view of public art. The Massey Lands development area is a case in point, with 27 acres and 13 buildings and considerable open space planned. The Section 36 agreement describes the art program in some detail, building by building. An alternative approach would have been to pool public art funds and outline a public art program for the entire development area. Since the funds for open space development come in early, public art planning could embrace, even focus on, the public open space. This approach would concentrate and focus the impact of art at a large development, where it could otherwise easily become lost or fragmented, and allow for a more extensive, coherent and organic public art program.

In order to seize these opportunities, the Public Art Commission has first to have been well enough informed about development activity and the urban context to establish coherent priorities. Where the City identifies a comprehensive redevelopment area, the mandate of the Planning and Development Department is to do the initial planning work. This is the opportunity to incorporate public art priorities into the planning objectives which are established for the area, through bringing the expertise represented by the Commission into the process at the outset. Once developers are identified, the Commission again needs to be involved at the outset of the process to insure that the art program is defined in line with public art priorities.

Given the expanse of Toronto's urban area and the pace of development, pub-

lic art planning with regard to the percent program will need to be a dynamic, open-ended process which relies heavily on the Planning and Development Department developing and providing the Public Art Commission with pertinent, accurate, timely information. In this way the program can go from being reactive to proactive, and more effectively and purposefully integrate public art within the cityscape.

Figure 50

Fleischner, Richard
Untitled - General Mills Headquarters, Minneapolis, MN.
This work by Richard Fleischner transforms an overlooked space into an intimate, contemplative garden.

Site Determination

Program guidelines for choosing sites for public art have emphasized seeking the most prominent, highest visibility areas with maximum public access, high volumes of pedestrian traffic, etc. A precedent has been followed of allocating no more than 20% of art funds for publicly accessible interior spaces in private development. This emphasis stems largely from an idea of public art as placing objects. An approach would be to seek to make less assertive spaces meaningful, and to invite artists to participate in a process of revealing these other spaces around the city, and strengthening their identities. Given the finite number of prominent sites, and the far greater number of less visible places in any city, this second approach would help to create a balance of scale and impact, and a richer, more subtle texture.

Figure 51

Detail
Untitled

Fastwurms
Massassauga Lily
Sponsored through the developer's percent program, *Massassauga Lily* by Fastwurms at Yonge and Adelaide is a lively ecological emblem which reasserts the presence of the natural world within the urban context.

Figure 52

Collection Management

Currently there is no coordinated approach to the conservation of monuments, statuary and public art owned by the city. Responsibilities are fragmented, and there are in place no standardized policies, standards or established procedures for taking care of these objects. To date, only minimal funding has been committed to caring for these works. Only the Planning and Development Department has begun to make financial provisions for the future needs of works under its purview.

The Planning Department is responsible for the works commissioned by the capital program (the public art collection), and has been prudent in setting aside small "maintenance allocations," based on 2% to 3% of the original project cost. Some maintenance endowments have been received with donated works. Other departments have requested funds for conservation in their annual capital budget requests. Routine maintenance is expected to be carried out by the departments. The embarrassing state of the High Park sculptures demonstrates the inadequacy of this approach.

The Planning Department has not carried out any conservation work to date, and has not established policies or procedures for documenting, conserving or restoring the works under its purview. The Public Art Commission has been hard pressed to find solutions when asked to recommend on collection management issues arising in other departments. In the case of the High Park sculptures under the jurisdiction of the Park Department, their inconclusive recommendation was symptomatic of the lack of financial provisions or professional capability within the city. It also reaffirmed the lack of policy of its own and the absence of a coordinated policy with the various agencies.

(See *Going Public*, "Collection Management," p. 135-142.)

Recently, the Historic Board has commissioned a conservation survey of works in the city's collection, which has revealed "serious deterioration throughout the collection," and concludes that "gaining control of the situation is at this point critical."

The Historic Board's draft report recognizes the need to engage a professionally qualified conservator on contract to:

- complete the documentation of all works,
- survey the condition of all works,
- develop a maintenance plan for the works,
- develop restoration plans, and
- develop policy for deaccessioning, relocation and removal of works from the city's collection.

The public art collection is growing at the rate of 2 or 3 new works annually. Even though these works are relatively new to the public environment, steps should be taken immediately with the public art collection in order to prevent deterioration. Documentation of the works is in most cases incomplete, and this is critical for future conservation. Regular survey and condition reporting should commence at installation.

The needs of the public art collection, a diverse body of contemporary works of art, will likely be quite different from

those of traditional monuments and statuary. The Public Art Commission has expert knowledge relevant to the stewardship of public art, and should advise on the conservation of public art city-wide. The Commission should also advise on the development of city-wide procedures for deaccessioning, relocation and removal of works of art at public sites.

DiSuvero, Mark
No Shoes
Donated to the city in 1967 as part of an international artists symposium held in Toronto, Mark DiSuvero's sculpture remains in High Park and has become part of the city's rapidly growing collection.

Figure 53

Short-term Recommendations

1. *The Planning and Development Department should commission a documentation and registration system for the public art collection, in consultation with the Public Art Commission.*

2. *The Planning and Development Department should commission a qualified consultant to provide complete documentation, condition reports and conservation plan (for accomplishing both routine maintenance and extraordinary repairs) for the public art collection, including a long-term cost projection. This should be undertaken in consultation with the Public Art Commission.*

3. *The Public Art Commission should guide the administration of the conservation of works in the public art collection.*

4. *The Public Art Commission should recommend to the city a policy and procedure for the deaccessioning and disposition of works of public art.*

5. *The Public Art Commission should recommend to the city a policy and procedure for considering the relocation and removal of works from public sites.*

(See *Going Public* for discussion of proposed process for considering relocation and removal of public art.)

Interim Recommendations

Until the city consolidates administration of its conservation needs, the Planning and Development Department will need to administer its own documentation and conservation program. Ongoing documentation of new works can be accomplished in the course of implementing the project by program staff. Routine periodic maintenance, and an annual survey of the objects and conservation report should be accomplished through a consultant contract. The contracts should be administered by the public art coordinator and the results should be reviewed by the Public Art Commission.

(See *Going Public*, "Conservation", p. 151-162.)

Figure 54

Long-term Recommendations

1. *The city should explore consolidation of the administration and procurement of conservation services city-wide. Any such plan should preserve the review role of the Public Art Commission in the development of policy and procedures, the adoption of a conservation plan, the undertaking of restoration, the consideration of relocation or removal of works and the deaccessioning of any works in the public art collection. It should also recognize the distinct needs of contemporary works of art.*

2. *The city should insure adequate funding to insure the maintenance of all works in the collection in stable condition, as this is in the long run less expensive than restoration of deteriorated works.*

Figure 55

Administration and Funding

Long-term funding needs for conservation and restoration, and unusual events such as relocation, are difficult to predict. In the absence of a complete inventory and condition report, and a city-wide art plan which predicts future acquisitions, these costs at present remain elusive. Cost projections should be developed with the assistance of a professional conservator once the inventory and condition report is complete. Then the city will have adequate information to budget for its projected conservation needs.

While in the long run the city should seek to provide for its conservation needs on a city-wide basis, the Planning and Development Department could meet its interim needs as follows:

1. Fund conservation services through the municipal art plan, from the development levy pool, or through a separate budget request to Council.

2. Fund maintenance, conservation and restoration of individual works of art from the maintenance endowments.

Figure 56

Figures 54 - 56, Simpson, Buster and Jack Mackie
First Avenue/Belltown Project
Seattle artists Simpson and Mackie were commissioned by the city of Seattle to carry out an experimental project testing alternatives to conventional arrays of street furniture and plantings to accommodate different local modes of sidewalk use.

Recommendations

The Planning and Development Department should continue to establish maintenance endowments for works commissioned through the municipal art plan. The funds should be placed in an interest-bearing account, and allocated through the municipal art plan process.

The amounts allocated for maintenance endowments should be established with the advice of a professional conservator, rather than on the basis of an arbitrary percentage.

The city should require that all donors of works of art provide maintenance endowments.

Cemin, Saint Clair
Mercury Fountain
An invitational competition format allowed the developers to commission proposals from three internationally known artists for a new town centre, resulting in this fanciful fountain by St. Clair Cemin.

Figure 57

Communications

Surprisingly, and in spite of the considerable amount of public art generated by the city's efforts, public awareness of Toronto's public art program is very low. Citizens are often not aware of the city's role in sponsoring public art beyond accepting donated works. The arts community is poorly informed about how the city's public art programs work. Among artists, this is compounded by a perceived lack of accessibility.

The role of the Public Art Commission with regard to the city's public art is a matter of almost universal confusion, and its public profile is negligible. This is in strong contrast to public art programs elsewhere, where citizen bodies take effective activist roles on behalf of the government's commitment to public art.

To some degree this is to be understood as a consequence of the fragmentation of responsibilities for public art among various city departments, the multiple levels of government with jurisdiction over public art in the geographic area of the city, and the different ways the city handles the percent and capital programs.

In order to really provide access to public art, however, the city needs to inform its citizens and help provide a context for thinking about what artists are doing in public spaces. As it turns out, putting art and artists out in the community does not suffice to engage the broad public and encourage curiosity and exploration.

The city needs to develop communications strategies about public art in two areas: public information and education.

Public information in large part promotes awareness and understanding, and a perception of accessibility, on the part of the general public. The public art programs have specific constituencies which it needs to inform as well. Artists need to know about planned projects, and receive clear information on how to be considered for selection. Developers who understand the program and subscribe to its benefits are more likely to participate in a timely manner and be more open to innovative approaches.

Some public information components which have worked well include:

1. Developing a mailing list and sending out periodic updates on program progress, including information on upcoming selection processes.

2. Sponsoring public hearings as part of the municipal art plan process, and using these as opportunities to explain how the programs work. In targeted culturally diverse communities, they can also be occasions for the planners and the Public Art Commission to explore issues of diversity and cultural differences.

3. Printing and disseminating guidelines and instructions for compliance, and having them distributed by the agencies most likely to reach the target groups: art galleries and spaces, the building and planning departments, multicultural service agencies.

Recommendation

The program should immediately establish and disseminate clear statements of policy and procedure, including the following: uniform artist selection guidelines and jury procedures, including conflict of interest rules; art program planning and implementation guidelines for developers, including art program options and a clear statement of the review process and checkpoints; a fact sheet for all consultants and designers which addresses working with artists on the design team; a fact sheet for art consultants; policy and procedure for proposed donations of works of art to the city.

Education is aimed more at communicating information which will enhance public understanding of specific art projects, and promote an increased public awareness of the diverse roles of artists in the design of public spaces.

Some education components might include:

1. Presenting slide shows to developers, architectural and other professional organizations, community and business groups

2. Annual public art awards. Creating a highly-publicized process and/or event, and a highly visible jury, help to achieve the desired impact.

3. Publishing a guide to public art in the community which introduces the goals of the municipal art plan, and provides a background for thinking about contemporary public art. This could be a collaboration involving writer, artist, photographer, graphic designer, other(s), and thus commissioned as a work of art.

4. Enlisting serious media coverage through a strategy calculated specifically towards the local media community. This is an area where professional advice can be well worth getting.

5. Sponsoring a highly visible symposium on public art and inviting key citizens and public officials to participate with well-known public artists, architects, etc.

6. Sponsoring a symposium around temporary public installations throughout the community. This could be done in collaboration with local service and artists' organizations. Combine with 5, above.

Recommendation

Develop a public information plan with every public art project, and require developers to include one with every art program. A plan should be worked out with the artist's participation, and tailored to the project's needs. It should begin with informing the arts community and the public at the inception of the project. It should aim to increase understanding of the artist selected, and shed light on public art and urban design issues and the thinking behind a given work. While one plan might focus on a site's immediate neighbours through community events, another might aim to reach a larger audience through the media.

The implementation of a communications program will require significant commitment of staff and resources by the city. Currently those resources are not available within the Planning and Development Department. Elsewhere in the city, the Clerk's department provides publications and exhibition coordination services. The Market Gallery, however, suffers some of the same visibility problems as the public art program, and its publications are not aggressively marketed. Moreover, the public art program's needs are more diverse than can be met through these resources.

Recommendation

The city should provide adequate staffing within Planning and Development Department to take responsibility for developing a public art communications strategy.

The public art programs also need to tap broader resources than those available within the city to improve their communications. Potential resources in the private and non-profit sectors, including service organizations, should be approached and encouraged to collaborate on and support specific proposals within the communications program. For instance, a developer or corporation might underwrite the cost of public relations and educational materials. The public schools and museums might be encouraged to develop curriculum and educational components around public art. Visual Arts Ontario might be induced to co-sponsor events such as symposia and temporary projects.

(See *New Works*, Chapter 8, for a discussion of public relations and public dialogue, and *Going Public*, for a discussion of public education policy, p. 171-2.)

Funding Communications

Special projects should be considered as part of the municipal art plan process, either as commissioned works or as consultant contracts. Those would be appropriate to fund through the development levy pool.

Figure 58

Lewitt, Sol
Lines In Two Directions
Conceptual artist Sol Lewitt's street drawing marks the pedestrian crossing between the Walker Art Center and the Minneapolis sculpture garden.

Wines, James
Highway 86
Commissioned by the City of Vancouver and private investors for Expo '86, James Wines' *Highway 86* illustrates the potential for public art as a component of festivals and cultural events. The transportation and communication theme of the fair is playfully captured in this assemblage of transportation vehicles.

Figure 59

Administration and Staffing

The 1984 Cultural Capital report recommended the creation of a department of arts and culture which would consolidate and staff the arts activities currently housed in various departments of the city. Instead, the decision was made to continue the established staffing of public art activities through assignment of staff from within the Planning and Development Department.

Currently, the program is staffed by a public art coordinator (an urban design professional) located in the Planning and Development Department. Support for the temporary exhibitions program has come from the former director of the Market Gallery, and a recording secretary is provided to the Public Art Commission through the city's Archives department.

Although requests have been made to Council by the Planning Department for additional personnel, staffing levels have not increased as project activity has considerably escalated. As a result, the program is dramatically understaffed, and many of its current difficulties can be attributed to this.

Administrative Problems

1. Adequate staff work in support of the Public Art Commission is not possible given the workload. As a result, the commissioners lack both an overview and in-depth background information on projects. As a result, they have often become over-involved in administrative details.

2. Information about the programs is not readily accessible in understandable form. Lacking is the normal component of published guidelines and procedures which explain them to the public and to participants. This has led to confusion about the roles and responsibilities of the Public Art Commission, Planning and Development Department staff, developers and artists within both the arts community and by the general public.

3. Communications support for the Public Art Commission is not adequate. Agendas are poorly organized and don't indicate status of project/action required. Minutes of meetings often do not report the substance of discussions, and fail to record action taken. In them procedure comes across as ad-hoc, precedent is ill-remembered and policy is poorly recorded.

4. The coordinator is barely able to keep pace with ongoing capital and development projects, and has not been able to provide the Public Art Commission with enough of a picture of future projects to allow for a planning process to develop.

In the past staff has not taken action to improve the management of information with regard to the public art programs. While current staff has recognized the problem, the situation has not markedly changed, due in large part to the inadequate staff resources assigned to the program.

Similar problems have been typical of first-generation public art programs around North America. With rare exception, adequate provisions for administrative costs were generally not made

Figure 60

Haufschild, Lutz
Freedom Kites
Commissioned through the developers percent for public art program, Lutz Haufschild's stained glass cupola construction is located at Adelaide St. and Yonge St., one of the busiest street corners in Toronto.

Figure 61

Graham, Dan
Triangular Structure with Two Way Mirror, Sliding Door
Artist Dan Graham's work attaches itself cunningly to the existing architecture to create a kind of mini-theatre for public action and reflection.

when public art policy or legislation was first adopted. The assumption often was made that art projects would require little or no administration, and could be handled by existing staff. As a result project support in the implementation stage has been minimal at best, and areas such as planning, communications, education and collection management have been neglected.

With time, public art sponsors came to realize that not only were the art projects being seriously compromised by inadequate staff support, but that controversy and criticism were arising as a result of inadequate education, public information and care of the works of art entrusted to public stewardship. As a result, program administration needs have been widely reassessed over the past decade by the mature programs, and programs instituted more recently have acknowledged the need for substantial administrative support.

Toronto's public art program requires the following administrative functions:

1. Coordinating a review of the city capital improvement plan, and managing the effective involvement of the Public Art Commission in reviewing potential art projects; preparation and submission of the municipal art plan.

2. Coordinating with city staff to alert developers of the public art obligation.

3. Coordinating the review of developers' art programs, selection processes and selection committees by the Public Art Commission.

4. Ongoing reporting to the Public Art Commission on the progress of capital and private development projects.

5. Implementing artist selection processes.

6. Facilitating negotiation of contracts with artists; payments to artists.

7. Liaison with other city departments, a/e consultants and Public Art Commission to facilitate the artist's work, whether it involves fabrication and installation of a discrete work or participation on a design team.

8. Developing a public information plan for each project.

9. Planning dedication ceremonies.

10. Providing support for temporary projects.

11. Preparation and dissemination of policy and procedural documents, and information about the city's public art programs.

12. Preparation and dissemination of agendas, reports, minutes, correspondence.

13. Monitoring fiscal administration of the municipal art plan.

14. Collection management: administering the documentation, inventory, and conservation of public art.

15. Communications programming to increase citizen awareness and publicize the nature and extent of public art in the city.

Currently, only some functions are being addressed, and important ones are going unmet. Rather than develop a core public art staff, support functions have been located among several departments in the city, with the public art coordinator located in the Planning and Development Department. Clerical service at

such a distance has not proven effective or efficient. While many of the program's unmet needs are clearly attributable to lack of staff, it should also be recognized that some needs, such as those relating to collection management and communications, are not being met because staff lacks knowledge of contemporary art and experience with public art administration.

Figure 32

Schelle, Susan
Salmon Run (work in progress)
Commissioned as part of the Toronto SkyDome's percent for public art program, Schelle's *Salmon Run*, when complete, will be the centrepiece of the public park to the east of the SkyDome.

Recommendations

1. *The public art program should be administered by a coordinator with strong administrative skills, who is knowledgeable in the visual arts, is broadly conversant with contemporary public art and has a working knowledge of city planning and urban design practice. The coordinator's primary responsibilities should be 1 – 4 and 11 – 13 above; to provide for and oversee functions 14 and 15; and to supervise the core staff.*

2. *The public art program should have a core staff including:*

   - *at least one project manager, with responsibility for functions 5 – 10 above.*
   - *a full-time program assistant to assist in the administration of the program, especially in carrying out 1, 4, 9, 11, 12, 14 above.*
   - *a full-time clerical position to provide support to the public art coordinator and the Public Art Commission.*

(For further discussion of program administration, see *Going Public*, p. 60-3.)

Funding Program Administration

While some early percent for art programs dedicated a fixed percentage of the art funds for administrative costs, this approach quickly proved inadequate. Many depend on a separate request to the legislative body to fund program administration. Programs which have municipal art funds, such as Seattle and Dade County, Florida, include the administrative budget as a section of the municipal art plan.

Recommendation

The city should provide a public art coordinator, a program assistant, and a full clerical position for the public art program as part of the capital program's operating budget and within the 1% envelope.

The additional project manager position should be funded through developer levy monies deposited in the municipal art fund. (Failing the establishment of a developer levy, and in the interim, the city should provide this additional position to the program.)

Appendix A

Photographic Index

1. Dykhuis, Peter
   Index/Ideal
   Permanent wall installation for the City of Toronto
   July, 1990
   Credit – Peter MacCallum

2. Holt, Nancy
   Rock Rings
   Stone and masonry construction
   Western Washington University
   1979
   Credit – ART on FILE/Seattle, WA.

3. Holt, Nancy
   Rock Rings – Detail
   Western Washington University
   1979
   Credit – ART on FILE/Seattle, WA.

4. Calatrava, Santiago
   The Galleria
   Arched galleria promenade
   Toronto, Ontario
   Ongoing
   Credit – Michel Caron

5. McEwan, John
   Asquith Green
   Toronto, Ontario
   1987
   Credit – Robert Keziere

6. Oldenburg, Claus and Coosje van Bruggen
   Spoonbridge and Cherry
   Minneapolis sculpture garden,
   Minneapolis, MN.
   1987–88

7. Stackhouse, Robert
   Toronto Passages
   Citysite, Visual Arts Ontario
   Temporary freestanding sculpture
   Toronto, Ontario
   1982
   Credit – Claire Ironside

8. Jackson, Nathan
   Hatch cover
   Seattle, WA.
   1979

9. Trakas, George
   Berth Haven
   National Oceanic and Atmospheric Administration
   Western Regional Center
   Seattle, WA.
   1981–1983
   Credit – ART on FILE/Seattle, WA.

10. Hollis, Douglas
    A Sound Garden
    National Oceanic and Atmospheric Administration
    Western Regional Center
    Seattle, WA.
    1981–1983
    Credit – ART on FILE/Seattle, WA.

11. Armajani, Siah
    NOAA Bridge
    National Oceanic and Atmospheric Administration
    Western Regional Center
    Seattle, WA.
    1981–1983
    Credit – ART on FILE/Seattle, WA.

12. Bell, Larry
The Moving Ways
Federal Building
Springfield, MA.
1982

13. Fastwurms
Birch Hive
One Financial Place
Toronto, Ontario
1990
Credit – Chris Youngs

14. Viewlands Hoffman Hydro
Substation, Seattle City Light
Artists– Andrew Keating, Sherry Markowitz
Buster Simpson, with Hobbs/ Fukui Architects
Seattle, WA.
1974–80
Credit – ART on FILE/Seattle, WA.

15. Viewlands Hoffman Hydro
Substation, Seattle City Light
Detail of Windmill
Emil and Veva Gehrke
1974–80
Credit – ART on FILE/Seattle, WA.

16. Smyth, Ned
The Upper Room
Battery Park City
New York, N.Y.
1987
Credit – Sharon Stern

17. Adams, Kim
Chameleon Unit
Temporary installation for New Urban Landscape at the World Financial Center
New York, N.Y.
October, 1988

18. Kawamata, Tadashi
The Toronto Project 1989
Mercer Union, temporary installation
Toronto, Ontario
August, 1990
Credit – Peter MacCullum

19. Dubuffet, Jean
Monument à la Bête Debout
State of Illinois Center
Chicago, ILL.
1985

20. Armajani, Siah and Cesar Pelli
Yerba Buena Center
Model for office building
San Francisco, CA.
1988
Credit – ART on FILE/Seattle, WA.

21. Lichenstein, Roy
Mural with Blue Brushstrokes
Burton, Scott
Atrium seating and garden
Atrium at Equitable Center
New York, N.Y.
1984–86

22. Miss, Mary
with Stanton Eckstut, architect, and Susan Child, landscape architect
South Cove Park
Battery Park City, New York, N.Y.
1986–88
Credit – Don Penny

23. Mackie, Jack
Mambo – Dance Steps on Broadway
Seattle, WA.
1978–82

24. Snow, Michael
The Audience
Toronto, Ontario
1989
Credit – Claire Ironside

25. Kaskey, Raymond
Portlandia
Portland Civic Building
Portland, OR.
1985
Credit – ART on FILE/Seattle, WA.

26. Deacon, Richard
Between the Eyes
World Trade Centre
Toronto, Ontario
1990
Credit – Michel Caron

27. Picasso, Pablo
Chicago Picasso
Richard J. Daley Plaza
Chicago, ILL.
1967

28. Garnet, Eldon
Chinese Railway Workers Monument
Toronto, Ontario
1989
Credit – Claire Ironside

29. Garnet, Eldon
Detail – *Chinese Railway Workers Monument*
Toronto, Ontario
1989
Credit – Claire Ironside

30. Besant, Derek
Flat Iron Building Mural
Toronto, Ontario
1980
Credit – ART on FILE/Seattle, WA.

31. Schwartz, Martha
The Garden
King County Correctional Institution
Seattle, WA.
1987
Credit – ART on FILE/Seattle, WA.

32. Schwartz, Martha
Detail – *The Garden*
King County Correctional Institution
Seattle, WA.
1987
Credit – ART on FILE/Seattle, WA.

33. Edelstein, Morry and Brian MCLaren
Return of the Magri Stecchi
St. Lawrence Market
Toronto, Ontario
1985
Credit – Claire Ironside

34. Greening, Charles
Sundial
Gasworks Park
Seattle, WA.
1978
Credit – ART on FILE/Seattle, WA.

35. Greening, Charles
Detail – *Sundial*
Gasworks Park
Seattle, WA.
1978
Credit – ART on FILE/Seattle, WA.

36. Fischer, R.M.
Gateway
MacArthur Park
Los Angeles, CA.
1986
Credit – ART on FILE/Seattle, WA.

37. Fleischner, Richard
Courtyard project for the Dallas Museum of Art
Dallas, TX.
1981–83
Credit – Patricia Fuller

38. Armajani, Siah
Irene Hixon Whitney Bridge
Minneapolis Sculputure Garden
Minneapolis, MN.
1988

39. Adams, Dennis and Andrea Blum
Landfill: Bus Station
Temporary installation for New Urban Landscape at the World Financial Center
New York, N.Y.
October, 1988

40. Artschwager, Richard
Sitting/Stance
Battery Park City
New York, N.Y.
1988–89
Credit – ART on FILE/Seattle, WA.

41. Richards, Peter and George Gonzales
Wave Organ
Marina Jetty
San Francisco, CA.
1986
Credit – ART on FILE/Seattle, WA.

42. Ewing, Lauren
The Endless Gate
Seattle Center, West Entrance
Seattle, WA.
1985
Credit – ART on FILE/Seattle, WA.

43. DiSuvero, Mark
Under Sky/One Family
Inner Harbor
Baltimore, MD.
1980

44. Smyth, Ned
Mythic Source
Piazza Lavoro, Allegheny Landing Park
Pittsburgh, PA.
1984
Credit – ART on FILE/Seattle, WA.

45. Blum, Andrea with Ken Kaplan and Ted Kruger, architects
Prototype model for newsstands
New York, N.Y.
1988

46. Poirier, Ann and Patrick Poirier
Promenade Classique
TransPotomac Canal Center,
Alexandria, VA.
1986
Credit – ART on FILE/Seattle, WA.

47. Poirier, Ann and Patrick Poirier
Detail – *Promenade Classique*
TransPotomac Canal Center,
Alexandria, VA
1986
Credit – ART on FILE/Seattle, WA.

48. Antonakos, Stephen
Neons for the Tacoma Dome
Tacoma Domed Stadium
Tacoma, WA.
1980
Credit – ART on FILE/Seattle, WA.

49. Jaudon, Valerie
Freestyle
Equitable Center
New York, N.Y.

50. Fleischner, Richard
Untitled
General Mills Headquarters,
Minneapolis, MN.
1987

51. Fleischner, Richard
Detail – *Untitled*
General Mills Headquarters,
Minneapolis, MN.
1987

52. Fastwurms
Massassauga Lily
One Financial Place
Toronto, Ontario
1990
Credit – Michel Caron

53. DiSuvero, Mark
No Shoes
High Park
Toronto, Ontario
1967
Credit – Unknown

54. Simpson, Buster and Jack Mackie
First Avenue/Belltown Project
Bus stop, planting and bench
Seattle, WA.
1980–83

55. Simpson, Buster and Jack Mackie
First Avenue/Belltown Project
Bus stop, planting and bench
Seattle, WA.
1980–83

56. Simpson, Buster and Jack Mackie
First Avenue/Belltown Project
Bus stop, planting and bench
Seattle, WA.
1980–83

57. Cemin, Saint Clair
Mercury Fountain
Reston, VA.
1990

58. Lewitt, Sol
Lines in Two Directions
Walker Art Center
Minneapolis, MN.
1988

59. Wines, James
Highway 86
Expo '86
Vancouver, British Columbia
1986
Credit – ART on FILE/Seattle, WA.

60. Haufschild, Lutz
Freedom Kites
Toronto, Ontario
1990

61. Graham, Dan
Triangular Structure with Two Way Mirror, Sliding Door
Temporary installation for New Urban Landscape at the World Trade Center
New York, N.Y.
1988

62. Schelle, Susan
Salmon Run
Tower Park West
Toronto, Ontario
Ongoing
Credit – Claire Ironside

ART on FILE has the largest collection of slides of contemporary public art and design projects in North America. Their slides are available for purchase. A free catalog may be obtained by contacting:

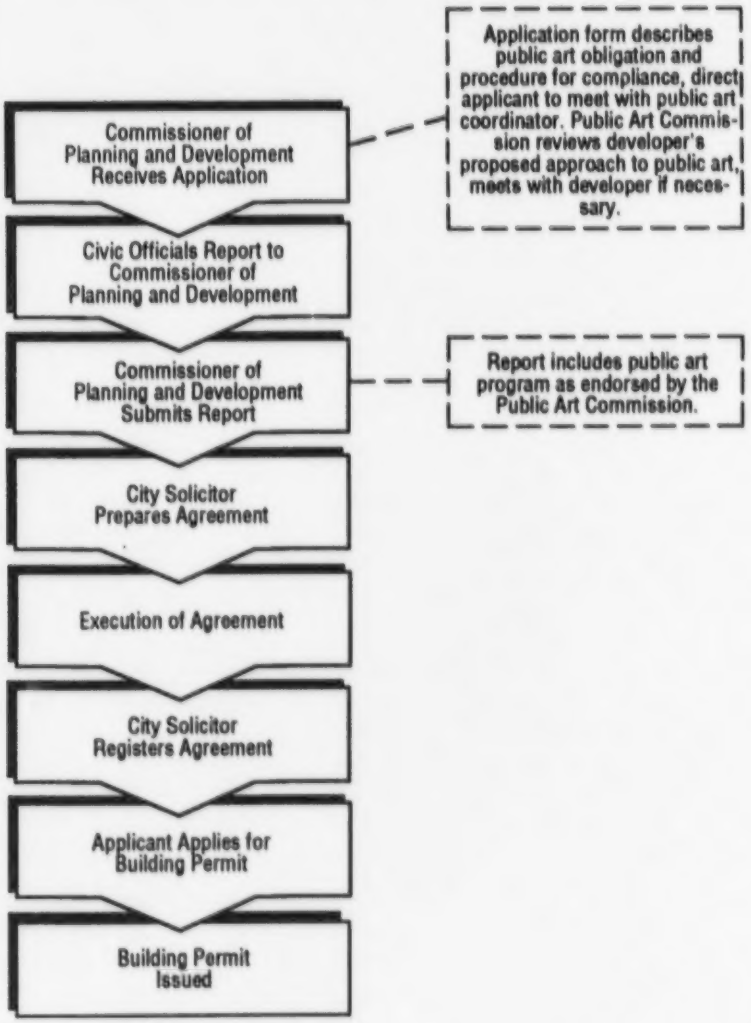
ART on FILE
1837 East Shelby
Seattle, WA 98112
USA
Phone: (206) 322-2638
FAX: (206) 329-1928

Appendix B

Proposed Sequence of Percent for Public Art Program in Development Review, Rezoning and Official Plan Amendment

Development Review

Delegated Approval Process for site-specific applications in the City of Toronto

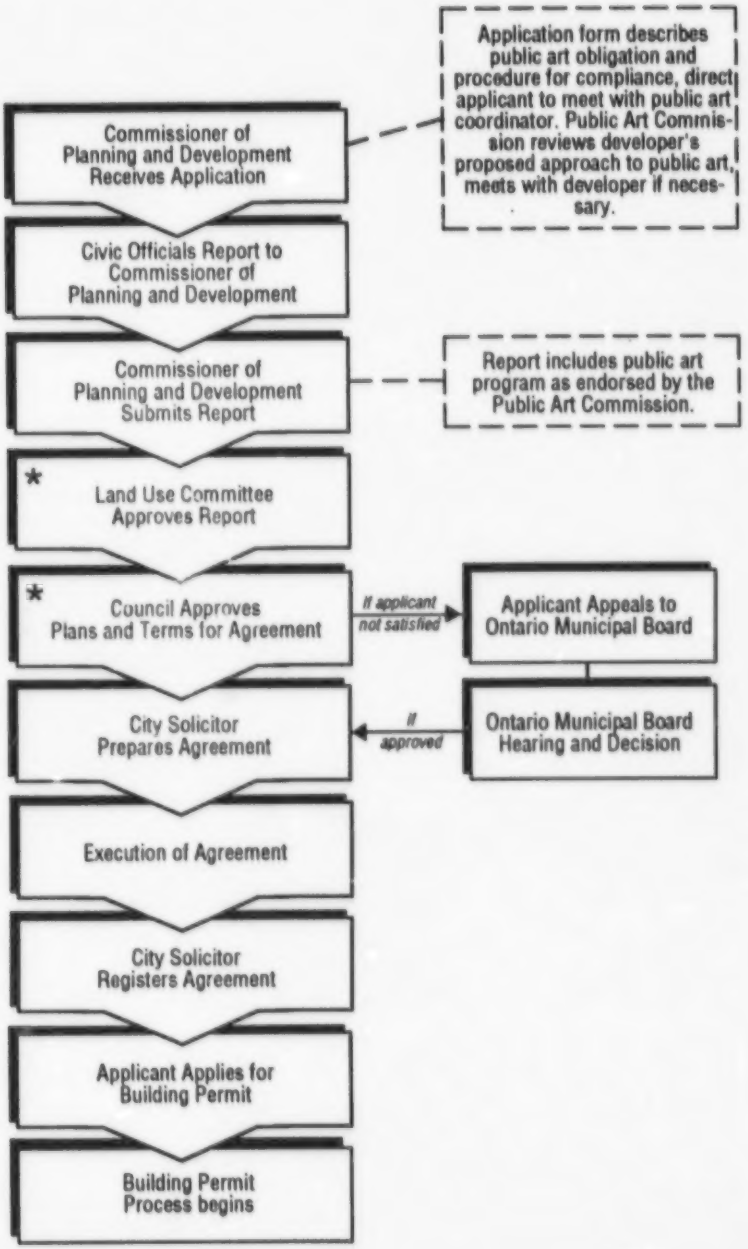

Commissioner of Planning and Development Receives Application
Application form describes public art obligation and procedure for compliance, direct applicant to meet with public art coordinator. Public Art Commission reviews developer's proposed approach to public art, meets with developer if necessary.
Civic Officials Report to Commissioner of Planning and Development
Commissioner of Planning and Development Submits Report
Report includes public art program as endorsed by the Public Art Commission.
City Solicitor Prepares Agreement
Execution of Agreement
City Solicitor Registers Agreement
Applicant Applies for Building Permit
Building Permit Issued

Notes:
- *Delegated Approvals apply to applications*
- *Time frames are approximate only, reflecting the shortest periods possible.*

November 1990

Development Review

Approval Process for site-specific applications in the City of Toronto


Application form describes public art obligation and procedure for compliance, direct applicant to meet with public art coordinator. Public Art Commission reviews developer's proposed approach to public art, meets with developer if necessary.
Commissioner of Planning and Development Receives Application
Civic Officials Report to Commissioner of Planning and Development
Commissioner of Planning and Development Submits Report
Report includes public art program as endorsed by the Public Art Commission.
* Land Use Committee Approves Report
* Council Approves Plans and Terms for Agreement
If applicant not satisfied
Applicant Appeals to Ontario Municipal Board
City Solicitor Prepares Agreement
If approved
Ontario Municipal Board Hearing and Decision
Execution of Agreement
City Solicitor Registers Agreement
Applicant Applies for Building Permit
Building Permit Process begins

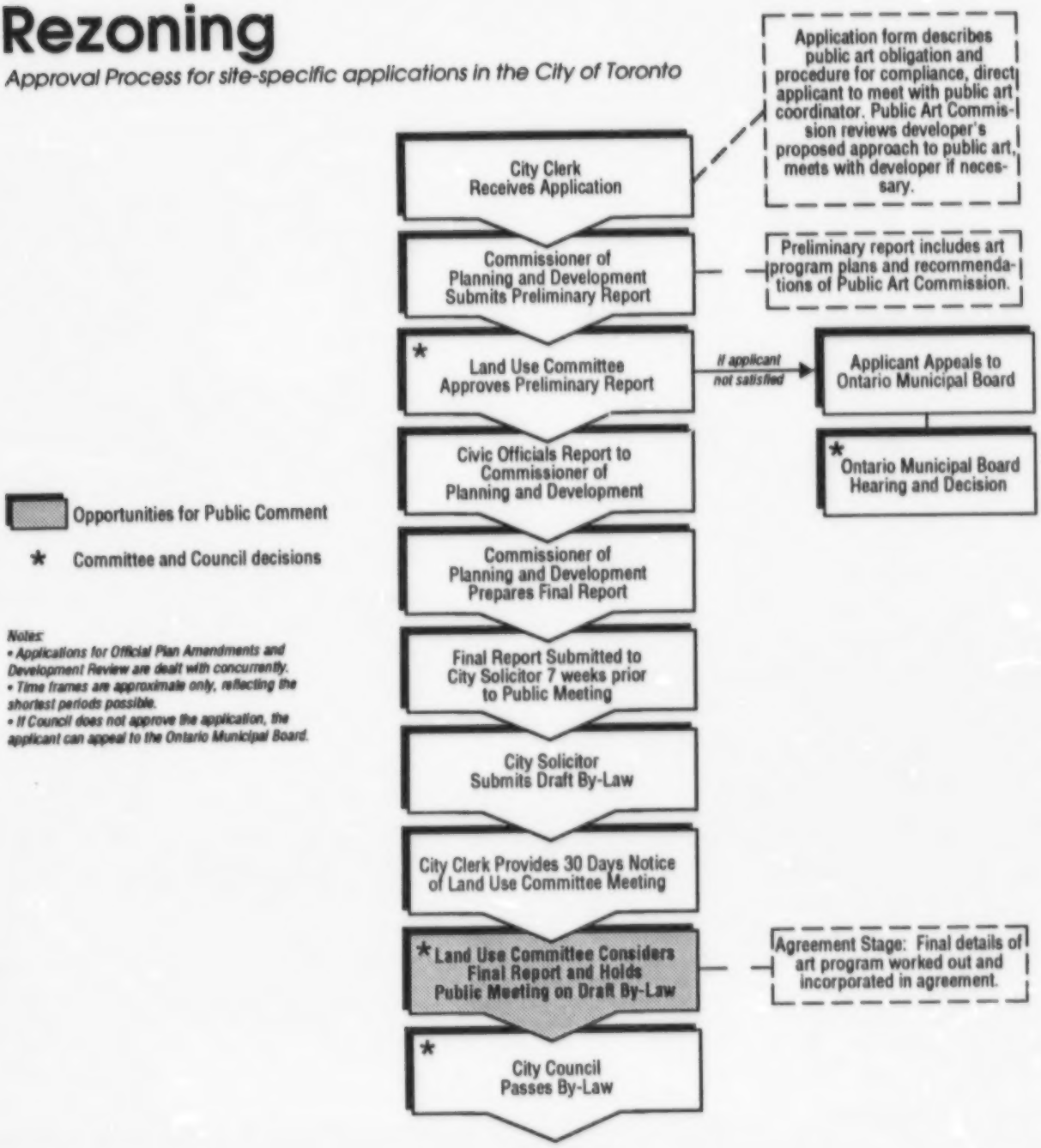
* Committee and Council decisions

Notes:
- *Applications for Official Plan Amendments and Rezonings are dealt with concurrently.*
- *Time frames are approximate only, reflecting the shortest periods possible.*

November 1990

Rezoning

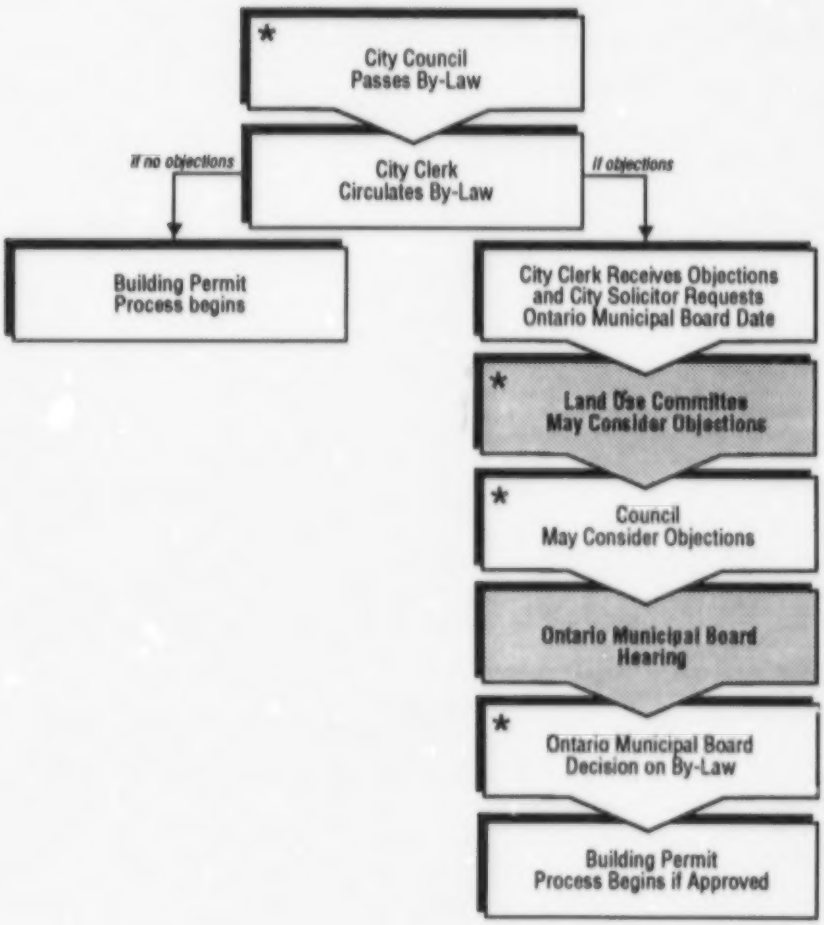
Approval Process for site-specific applications in the City of Toronto


Application form describes public art obligation and procedure for compliance, direct applicant to meet with public art coordinator. Public Art Commission reviews developer's proposed approach to public art, meets with developer if necessary.
City Clerk Receives Application
Commissioner of Planning and Development Submits Preliminary Report
Preliminary report includes art program plans and recommendations of Public Art Commission.
* Land Use Committee Approves Preliminary Report
If applicant not satisfied
Applicant Appeals to Ontario Municipal Board
* Ontario Municipal Board Hearing and Decision
Civic Officials Report to Commissioner of Planning and Development
Commissioner of Planning and Development Prepares Final Report
Final Report Submitted to City Solicitor 7 weeks prior to Public Meeting
City Solicitor Submits Draft By-Law
City Clerk Provides 30 Days Notice of Land Use Committee Meeting
* Land Use Committee Considers Final Report and Holds Public Meeting on Draft By-Law
Agreement Stage: Final details of art program worked out and incorporated in agreement.
*
City Council Passes By-Law
Opportunities for Public Comment
* Committee and Council decisions

Cont'd. next page

Notes:
- *Applications for Official Plan Amendments and Development Review are dealt with concurrently.*
- *Time frames are approximate only, reflecting the shortest periods possible.*
- *If Council does not approve the application, the applicant can appeal to the Ontario Municipal Board.*

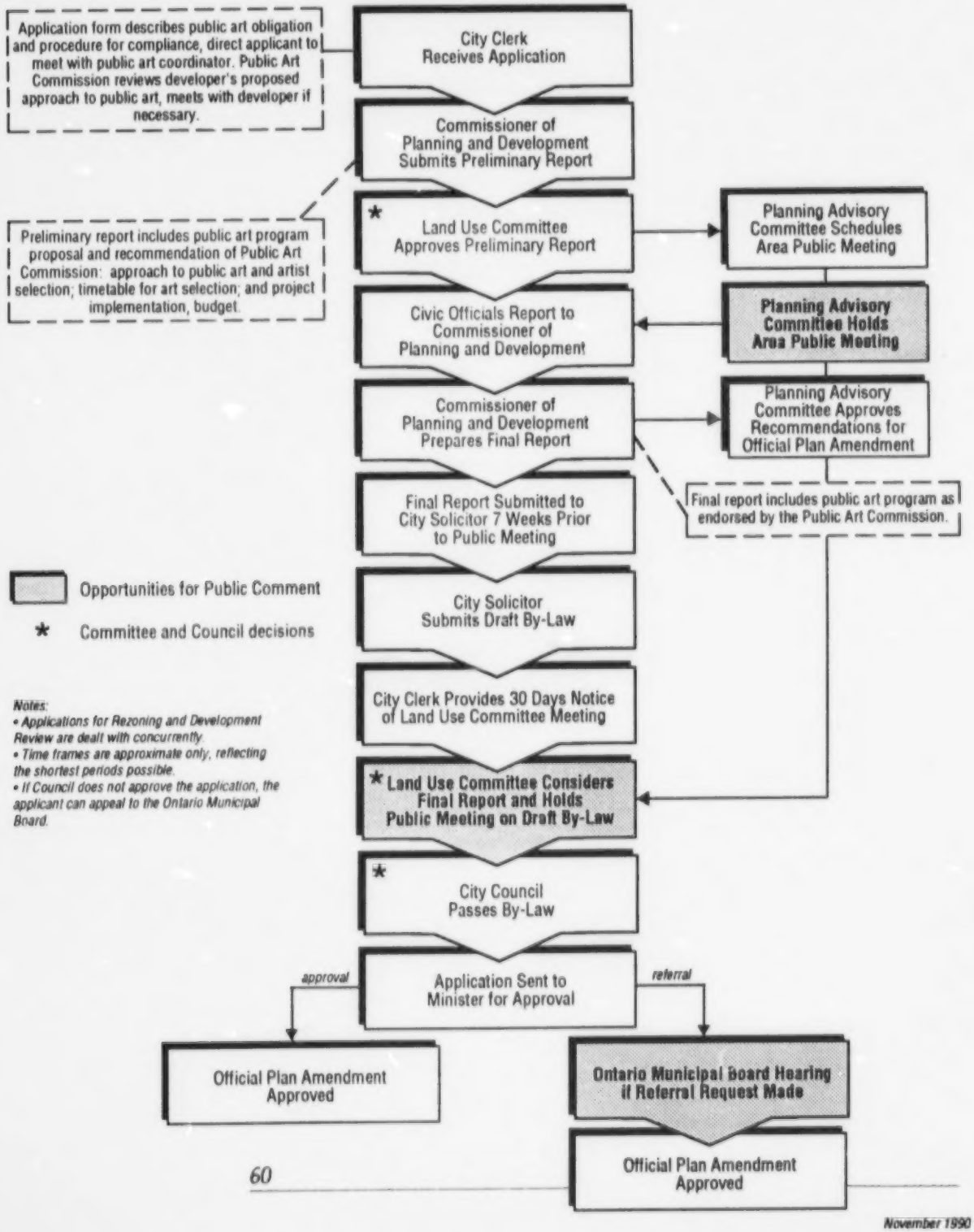
Rezoning (cont'd.)



November 1990

Official Plan Amendment

Approval Process for site-specific applications in the City of Toronto


Application form describes public art obligation and procedure for compliance, direct applicant to meet with public art coordinator. Public Art Commission reviews developer's proposed approach to public art, meets with developer if necessary.
City Clerk Receives Application
Commissioner of Planning and Development Submits Preliminary Report
Preliminary report includes public art program proposal and recommendation of Public Art Commission: approach to public art and artist selection; timetable for art selection; and project implementation, budget.
* Land Use Committee Approves Preliminary Report
Planning Advisory Committee Schedules Area Public Meeting
Planning Advisory Committee Holds Area Public Meeting
Civic Officials Report to Commissioner of Planning and Development
Commissioner of Planning and Development Prepares Final Report
Planning Advisory Committee Approves Recommendations for Official Plan Amendment
Final report includes public art program as endorsed by the Public Art Commission.
Final Report Submitted to City Solicitor 7 Weeks Prior to Public Meeting
Opportunities for Public Comment
* Committee and Council decisions
City Solicitor Submits Draft By-Law
City Clerk Provides 30 Days Notice of Land Use Committee Meeting
Notes:
• Applications for Rezoning and Development Review are dealt with concurrently.
• Time frames are approximate only, reflecting the shortest periods possible.
• If Council does not approve the application, the applicant can appeal to the Ontario Municipal Board.
* Land Use Committee Considers Final Report and Holds Public Meeting on Draft By-Law
*
City Council Passes By-Law
approval
Application Sent to Minister for Approval
referral
Official Plan Amendment Approved
Ontario Municipal Board Hearing if Referral Request Made
Official Plan Amendment Approved

Appendix C

Survey of Canadian Public Art Programs

City of Mississauga

Background

On September 18, 1989, the Community Planning and Development Committee recommended that a Steering Committee be established. Recommendation adopted by City Council on September 25, 1990. Information herein is final report and recommendation.

Steering Committee was composed of representatives from:

- Planning and Building Department
- Recreation and Parks Department
- Public Affairs Department
- City Centre Promotional Committee (2)
- Art Gallery Board (2)
- Mississauga Art Council (2)

Their responsibilities were to:

- develop and recommend a public art program
- explore and recommend on sources of funding for public art program
- recommend committee structure to guide program implementation

Public Art Program

Goal

- To enhance quality of life with public art relevant to community, which enhances physical environment, fosters growth of culturally informed public, heightens city image and identity and creates legacy for future generations to judge our cultural objectives and achievements

Objectives

- To develop and administer ongoing long-range plan that encourages installation of contemporary artwork of the highest quality in city-owned and designated private spaces
- To build a culturally rich environment for the community and tourists and become a leader in public art and in cultural expression
- To prepare a public art program and recommend administrative structure and funding mechanisms
- To incorporate provisions for public art in early stages of design planning process for major developments
- To establish process for art selection based on artistic merit, appropriateness of location and relevance to community values
- To recognize that certain commissioned artwork is valid public art, notwithstanding the incorporation of functional aspects i.e. drinking fountains, metal screens and gates in special locations where the ordinary is raised to the extraordinary

Public Art Commission (PAC)

Recommended to have an "arms-length" relationship with City Council and be modeled after the Mississauga Arts Council and the Mississauga Civic Centre Art Gallery Board.

Composition

There would be eight voluntary members:

- a professional artist
- a local professional artist
- Mississauga Arts Council representative
- Mississauga Civic Centre Art Gallery representative
- art administrator/curator/critic
- corporate developer

- interested Mississauga resident
- professional urban designer/architect/landscape architect with business in the city and experience with art projects
- Administrator, a non-voting member assisted by a secretary, would work full-time handling daily operations, budget control, site investigation and be a liaison between PAC and the Planning and Building Department

Terms

Commission members would be appointed by City Council through advertised invitations to apply. A list of candidates would be recommended to City Council by a representative from the Civic Centre Art Gallery; Planning and Building Department; Recreation and Parks Department; and the Mississauga Arts Council. The term would initially be two years.

PAC Responsibilities

- developing policy
- setting annual priorities for projects
- developing budgets
- determining selection process for each project
- choosing jury and art consultants
- accepting donated artwork
- overseeing development of artwork
- overseeing maintenance of artwork
- replacement of committee members
- periodically reviewing percent program
- developing promotions strategies
- hiring and supervising Administrator

The City

City contributions to the Public Art Program should be:

- salaries for Administrator and secretary
- accommodations in City Hall and equipment and supplies
- costs for jury, consultants, competitions, etc.
- simple maintenance of city-owned work
- publicity connected with each new piece

1991 estimate for the city = $64,000 (staff hired by June 1991)

Percent for Art Program for Private Development

Policy

It is proposed that all public art be funded through a percent for art policy, or acquired as donations or bequests.

- 1% of construction costs for art on all buildings over 100,000 square feet which is predominantly Office Commercial, Regional Commercial, District Commercial or apartments above level classified as "affordable"
- notwithstanding the 1% requirement, minimum should be $100,000
- of 1% on buildings over 100,000 square feet, 20% should be allocated to a public art fund
- developers subject to 1% have the option of contributing .8% of construction costs to a public art fund instead of providing artwork on their property
- buildings under 100,000 square feet in all commercial and industrial uses subject to .2% of public art fund
- only buildings requiring rezoning or Official Plan Amendments are subject to the percent program

Art Selection Process

Artwork is selected through either open juried competition, invitational juried competition or direct commission/selection of artist as suggested by an art consultant with final approval by the

PAC. A new jury would be selected for reach project if necessary.

Maintenance

PAC overseas the arrangement for maintenance through appropriate city departments. The cost of specialized maintenance is paid for by revenues received through the percent for art program. Private corporations are responsible for maintenance of artwork on their property at their expense.

Locational Criteria

Public Lands

- should be visually prominent, heavily trafficked by pedestrians and/or vehicles
- City Centre is the first priority

Private Lands

- should be outside and clearly visible to public realm
- can be inside if visually accessible from public street or with public access

Communications Program

- to demonstrate benefits of public art to development industry and to foster positive commission (PAC)/developer relationship
- promote value of public art to community
- identify public art as a tourist attraction

The Public Art Partnership

This is a program where an artist and a corporation are matched. The artist is in residence at the corporation and then produces a major outdoor public work. The work is first shown at the Mississauga Civic Centre Art Gallery and is then placed at a permanent site agreed upon by the corporation and the city.

Conclusion

It is hoped the PAC will be established by January 1991 and an administrator hired no later than June 1991. The Percent for Art Program should be approved and in effect by January 1991.

City of Ottawa

Background

- In 1984, Visual Arts Advisory Committee (VAAC) was given task of reinvestigating and recommending ways to improve status of Ottawa artists. Art in Public Places Program (APPP) approved by City Council in February 1985
- APPP overseen by the Department of Recreation and Culture in conjunction with the VAAC since 1987. Prior to that was run by Department of the City Clerk.

Visual Arts Advisory Committee

Composition

Volunteer-based committee, appointed by Council and composed of representatives from:

- City Council
- Canadian Artists' Representation
- Council for Arts in Ottawa
- Ottawa Arts Centre Foundation
- Ottawa School of Art

- Carleton University School of Architecture
- University of Ottawa, Visual Arts Department
- Two general public Ottawa residents

Mandate

- To advise on acquisition, maintenance and exhibition of city-owned artwork
- To provide expertise on aesthetic, policy and administrative issues
- To develop public participation process through role as liaison with arts community, general public and private sector to foster cooperative efforts
- To provide assistance advice re: jury selection, art acquisition procedures, visual arts planning

Art in Public Places Program

Mandate

- To exhibit and manage collection of local work acquired by purchase or commission for permanent or temporary display
- To affirm and strengthen positive attitude toward art
- To design and implement cohesive program which will have broad appeal and encourage public participation
- To promote accessibility and appreciation for visual arts by placement of art in public places
- To adopt equitable procedures and approaches to selection criteria
- To acquire work with a view to specific location
- To consider city-owned artwork to be cohesive collection of art

Policy Statements

- City to provide organizational and administrative support
- City to establish funding principles and oversee acquisition and maintenance
- City to engage public through information on visual arts activities
- City to establish Visual Arts Resource Centre for information and documentation
- City to use democratic and responsible procedures in acquisition and exhibition of artwork
- City to develop plan for siting artwork in city buildings and property

Acquisition Criteria

- Particular but not exclusive preference to Ottawa artists
- Art that fosters civic identity, as distinguished from and complementary to work placed by Federal and Provincial governments
- Comprised of contemporary work in all media

Art Acquisitions Program

- Program that loans temporary (part of Corporate Art Collection) or permanent work to publicly accessible city facilities or corporations
- For permanent work, allocation of percent of capital building or improvement budget to commission or purchase artwork
- For projects of $250,000 to $2,000,000, percentage goes to art. Budget went from $130,000 in 1985 to $50,000 annually 1990–94. Since 1987, 15 completed projects
- For projects over $2,000,000, budget went from $92,800 in 1985 to $50,000 (plus $25,000, 1990 only) in 1990
- Feelings now that percent program needs assessment as to options for budget allocations, with need to create incentives for private developers

Procedure

- Committee established with representative from Planning Department; Planner, Department of Recreation and Culture; Architect, Housing and Property Department/ Curator/ Manager of APPP
- Review upcoming (2 years) projects
- List of projects established and budget approved by City Council
- Curator/Manager meets with Architect and Project Manager to determine sites for artwork
- Project announced and advertised
- Information meeting for artists and Project Manager, Curator/Manager and Architect
- Curator/Manager meets with Ward Alderman to select community representative for jury
- VAAC nominates artist and VAAC member for jury
- Jury composed of artist; VAAC member; Project Manager; Architect; community representative
- Finalists selected
- Public and jury viewing of maquettes for community comments
- Finalist chosen, contract awarded
- Curator/Manager monitors construction of artwork
- Installation

Province of Ontario Ministry of Government Services

Background Information

Federal One-Percent-For-Art Program abolished in 1978 due to:

- economic constraints
- received more protest than support for projects
- the Art Bank seen as a convenient means to supply art for government buildings

Ministry of Government Services (MGS) Policies and Procedures

Policy, as of August 1, 1988

- Works of art to be commissioned/ acquired for selected Ontario government buildings to which the public has access
- Interest in promoting Canadian artists by encouraging their participation in art competitions sponsored by MGS

Mandatory Requirements

General

- Work is to be permanent
- Allocation, recommended by Design Services Branch and approved by Assistant Deputy Minister, shall be 1% of estimated construction cost for major buildings and up to 1% of estimated construction cost for other selected buildings
- Funds to cover artists fees, expenses, normal installation, and exclude major structural and/or installation costs
- Art Advisory Committee appointed on individual project basis to hold

competition or select works. Only advisory body. Final approval and selection at discretion of Minister and Deputy Minister

Building Selection Criteria

- Amount of public access
- Number, type and sizes of public spaces
- Importance of building/and or its location

Composition of Art Advisory Committee (AAC)

- Chairperson: Chief, Architectural Design Section of Design Services Branch, MGS (permanent member)
- Secretary: Chief, Interior Design Section of Design Services Branch, MGS (permanent member)
- Curator, Government Art Collection MGS (permanent member)
- Member: Associate Architect of project
- Member: Representative from client ministry occupying building
- Member: Professional artist
- Member: Recognized Art Professional from Ontario
- Member: Local visual arts officer, collector or educator (max. 3)
- Member: Two representatives of the public from the local area

Fifty percent of committee, with Chairman and Secretary, are quorum. Members appointed only after Design Report and Definitive Estimate completed. Non-government members are on voluntary basis, with travel reimbursed.

Procedures

- Design Services Branch recommends appropriate buildings
- Chair and Secretary nominate committee members to be approved by Director of Design Services Branch
- Upon completion of schematic design, Chair, Secretary and Curator meet with Associate Architect to determine possible interior and exterior locations for artwork
- Meetings arranged
- Intent to purchase, commission or hold competition advertised
- Work selected by: Invitational Competition; Open Competition; Outright Purchase; or Outright Commission
- Attempt to select local or regional artists
- Criteria:
  - reputation and professionalism of artist
  - quality of work and compatibility with building
  - suitability and durability of work for public display
  - cost relative to budget allocation
  - work in terms of investment and lasting achievement
- Decisions sent to artists and new release on selection and installation sent at appropriate times
- All maquettes become government property
- Agreement between artist and MGS for delivery, installation and artist fees

Other Programs

Wintario Lottery

- Lottery proceeds provide assistance to community groups for commissioning work to enhance public environment
- Open to non-profit organizations, galleries, government and libraries. Applicant will own work and be responsible for maintenance
- Up to 50% of commission cost allocated, up to $10,000 (installation included)

- Jury consists of 2 or more qualified art professionals
- Must submit minimum of 3 works by 3 Canadian artists to jury
- Privately-owned land may be used but there must be free and unimpeded access
- Evidence of matching funds must be on hand

Cultural Facilities Improvement Program (CFIP)

All applicants for "Art Facilities" grants with costs exceeding $100,000 are required to commission or purchase art of Ontario-based artists equal to a minimum of 1% of eligible project costs.

NORP Art Acquisition Program

This is a Percent-For-Art Program that is in formation and still being clarified. Managed by the MGS, it aims to acquire art for public places to enhance environment and offer work to artists from Northern Ontario.

Policy

- Art allowance should be applied to all new MGS government buildings and major renovations
- Allowances should be calculated as % of approved construction costs using scale of:

Capital Budget	Graduated Percentage	Discretionary Range
$500,000 – $1 million	2.0	$10,000 – 20,000
up to $5 million	1.5	20,000 – 80,000
up to $10 million	1.0	80,000 – 205,000
up to $20 million	.75	130,000 – 205,000
over $20 million	.5	205,000 for 1st $20 million, .5% after

Steering Committee

- Permanent committee of artists and art professionals
- Develop criteria for selection of works
- Set guidelines, budget and schedules
- General administration of program
- Recommend Local Art Advisory Committee (LAAC)

Local Art Advisory Committee

- No more than 7 people, with architect and MGS representative as advisors
- Review Steering Committee work
- Determine number of works for each building
- Prepare call for entries
- Review work, proposals and maquettes
- Prepare statement with deliberations and decisions

Regional Municipality of Ottawa-Carleton

Background

Public art projects since 1968 when the Region of the Municipality of Ottawa-Carleton was created. Recently, art has been integrated into city centre and percentage goes to transit system. Recommendation for regions Advisory Committee on the Arts (ACA) to prepare policy approved in February 1989. Regional Council approved Art in Public Spaces (APS) Policy on December 12, 1990. Funding terms deferred until 1991 budget deliberations on January 8 and 9, 1991.

Art in Public Spaces Mission

Goals

- Quality visual environment
- Expose public to artistic and design excellence
- Stimulating work environment for regional employees, visitors, clients

Objectives

- Integrate art into regional buildings, structures, lands
- Exhibit art in public spaces on permanent or rotating basis
- Establish liaison between artists and architects/designers in conceptual stage of project
- Encourage public appreciation of artwork
- Involve professional artists in art selection process
- Provide for responsible stewardship, exhibition, security and conservation of works owned by Municipality

Art in Public Spaces Programs

Art Component – Capital Construction Projects

A program to integrate art into region's buildings, structures, lands through commission and direct purchase of artwork, primarily of regions resident artists, but other work may be considered. It is felt that a uniform funding formula is inappropriate since it does not address visible/less visible aspect of certain projects or the problem of small budgets for highly visible projects. The budget will be determined through annual allocation and sites for work will be selected on annual basis. Funds from overall budget available to artists at conceptual stage.

Gifts or Loans of Artwork

Funds from private and public sector are encouraged, yet to meet APS Program Policy, recommendations by ACA, Executive Committee and Regional Council required. The ACA is not bound to any offer. To be considered, the following standards must be met.

- Aesthetic – highest quality work, based on written proposal and concept drawing, photographs of existing works and documentation of artists professional qualifications
- Financial – cost of implementation, funding sources, maintenance agreement between donor and region, estimated cost to region over life of work
- Liability due to wear and vandalism, danger to public, insurance
- Environmental impact on site
- Agreement between artist and donor to accept regions copyright policy
- Donor to assume responsibility for third party evaluation for tax purposes

When a donor wants to commission work in or on regional buildings or lands, donation to be made in monetary form. ACA will coordinate open selection process in consultation with donor.

Exhibition Program

Up to 12 weeks per year, exhibits displaying art owned by region through direct purchase, traveling exhibits from other municipalities or museums and others will be scheduled in conjunction with Information and Public Affairs Department.

Public Involvement

A program of information and communication between artists and the public. Allow for participation in selection process; offer tours of regionally-owned work; produce brochures describing work; hold artist talks.

Policy Administration

The Programs are managed by the ACA, with staff support for competition process, maintenance, display and conservation of work. All decisions on selection of artwork made by ad hoc juries.

Final Authority

Decision of ACA on all matters pertaining to selection of work shall be final.

Maintenance

The Region will oversee inventory, security and conservation. Artist must provide detailed list of all materials and drawings on installations with cleaning and maintenance instructions, and must guarantee and maintain work against all defects of material and/or workmanship for 3 years following purchase. Work will be inspected on regular basis and repairs shall be undertaken by mutual agreement of region and artist. The artist may attempt to make repairs.

Deaccessioning of Artwork

All work will be evaluated every ten years and the ACA can deaccession any work with the opinion of professional artists. Work may be deaccessioned if:

- site has become inappropriate
- work does not continue to display excellence
- it is fraudulent or not authentic
- faults in design or workmanship
- excessive maintenance required
- irreparable damage
- threat to public safety

Funds from possible insurance claims placed in acquisition budget. Artists or their estates will have right of first refusal if work is deaccessioned.

Copyright

If work is direct purchase, region to negotiate with artist for reproduction rights to display work in any building owned or leased by the region or member municipality. For commission work, copyright held jointly between region and artist. The region may commission limited edition prints for commemorative presentation of deaccessioned works.

Artist Selection Process

Artwork will be selected through open procedure. All local artists with established residency who reside within 1450 kilometres of Ottawa-Carleton are eligible. May be open to Canadian citizens or those with landed immigrant status with at least one year residency. Artists selected for maquette stage will receive minimum of $500, and the juries, excluding political representatives or regional staff, will receive honorariums.

Commissioned Work

Sub-committee of Project Management Team or Coordinating Committee with at least one artist will suggest artist to prepare maquettes. Final decision on maquette submissions made by independent jury of artists, art professionals, community or elected representative, and a member of the Project Management Team or Coordinating Committee.

Direct Purchase

Submissions of interest will be reviewed by curator, appointed on rotating basis, who will visit studios to determine list of works. Final selection by independent jury of artists, art professionals, community or elected representative, client representative and member of ACA or Project Management Team.

Province of Quebec

Art Integration Program

Definition

A concept is established and proposed in the context of a construction project which explains in detail the nature of the art work that is to be incorporated or installed.

General Description

- All building projects with costs of more than $150,000 must allocate a percent of budget to Art Integration Program (AIP)
- Construction projects involving buildings which the government holds a lease with an option to buy shall automatically include AIP, only if the value of the building is $2M or more
- All AIPs shall be designed to incorporate work into buildings except when the cost is below $100,000, in which case only cost for installation may be included
- If the Government holds a lease with an option to buy, the Conseil du tresor (Treasury) shall authorize the program and its application, unless the building is less than $2M
- All departments or agencies involved with construction project shall create a Standing Committee responsible for the application of policy respecting art in architecture in government buildings
- All AIPs are subject to specifications submitted for professional study by the Standing Committee. If the Committee refuses the work, it cannot be utilized, unless authorized by the Conseil du tresor
- The Minister of Cultural Affairs is charged with selecting artists and controlling cultural value of work, while the Minister responsible for the department or agency is charged with selecting work and monitoring its integration into architecture and the environment

The Budgeting Structure

Budgets are determined according to estimates of the preliminary plans using the following guidelines:

Construction Cost	Artwork Allocation
$150,000–400,000	1.5%
$400,000–2M	$6,000 for 1st $400,000, 1.25% for remainder
$2M–5M	$26,000 for 1st $2M, 1% for remainder
$5M+	$56,000 for 1st $5M, .5% for remainder

Budget includes:

- artists fees
- production and installation costs
- cost of any additional work necessary for project completion, provided for in plans and estimates, incurred by the contractor
- fees to unselected competitors

If a building for a specific client is open to public, the above scale will be used with costs not exceeding $50,000.

The Standing Committee

Composition

The Standing Committee is composed of a maximum of five members:

- the project architect
- representative from the Ministry of Cultural Affairs
- two representatives appointed by Minister of Cultural Affairs, one of whom will serve as chairperson
- representative from department or agency directing the project

Responsibilities

The Standing Committee must advise on the following:

- Acceptability of AIP in terms of quality and relevance
- Breakdown of established budget with estimated cost of art contract(s)
- The discipline and specialization from which artist should be chosen
- Evaluate work chosen by the Minister of Cultural Affairs, based on:
  - artistic quality
  - integration of work with building design
  - impact on construction work
  - maintenance requirements

The Committee makes recommendations on the cultural value of the work to the Minister of Cultural Affairs and to the head of the department or agency. They are not authorized to influence the architectural design/plan.

Application of the AIP

- The architect will provide the nature and location of work(s)
- Department or agency head meets with Standing Committee for application of AIP no later than the time of examination of preliminary plans
- Standing Committee must comment on art no later than deadline for approval of preliminary plan
- Upon approval by Standing Committee or Conseil du trésor, department or agency shall:
  - contact Minister of Cultural Affairs for list of artists who will be invited to apply
  - ask architect to be sure final plans provide for any special contracting work needed for AIP
  - ask artist to submit work
  - proposals submitted to Standing Committee for review
- Works must be selected before final plans submitted
- Contract signed by artist and department or agency
- After final plans are approved, architect plans and supervises execution of work in keeping with construction schedule
- Upon completion of construction, Minister of department or agency shall, on recommendation of architect, give final approval of work (architect may refuse any work if it does not comply with the model)

  Note: work can be executed and installed after construction and is not subject to drafting and approval of plans

Other Circumstances

Should a project submitted by an agency other than Government be eligible for Government subsidy on condition that it respect the policy, the following must be complied with:

- "Government" refers to agency in question
- Role of the Conseil du trésor is assumed by the Minister responsible for the department or agency granting the subsidy
- Role of the Minister responsible for the department or agency directing the construction project is assumed by the agency itself
- Representative of department or agency who is a member of the Standing Committee will be replaced by representative of Government department granting subsidy
- Standing Committee membership may be increased to seven, with representative from agency directing project and representative of buildings users.

City of Vancouver

Background

Art in Public Places Subcommittee (APPS) of Special Council Committee on the Arts, formed in August 1986 as an advisory board, made recommendations to Council on February 22, 1990 that Public Art Program be established. A Public Art Program for Civic and Private Development, laid out by the Director of Social Planning, is under consideration. It is hoped that a program for major rezoned private development will be implemented in 1991.

Art in Public Places Subcommittee (APPS)

Mandate

- To establish and apply procedures for advising Council or Park Board on artistic merit, site requirements, maintenance needs for any permanent and public work within city's jurisdiction
- To recommend procedures/criteria for commissioning or purchasing artwork and to nominate juries as required
- To develop and help implement policy to stimulate excellent art in conception and execution that fits in physical and social environment

Recommendation

Creation of Public Art Board to advise on public art.

Public Art Board

Composed of art professionals and other experts, as necessary, as a citizen art review body. Terms of appointment currently undetermined. Should be an independent body and report directly to Council. Responsibilities would include:

- advising City Council and staff on merits of proposed projects
- ensuring that proper and uniform procedures govern art acquisition process
- approving art component ONLY

Percent-for-Art Program

The program, which would be enacted in 1994 if passed, would be applied to all appropriate civic capital development and to any privately initiated, multiple dwelling residential, commercial or industrial rezoning which results in increased floor space or in a change from agricultural to industrial, commercial or residential use.

Goals

- To enrich community and cultural development
- To provide leadership in public art planning
- Inclusion of artist in planning
- Inclusion of private citizens
- To ensure quality of artwork and its relevance to community and site
- Provide public art information service to inspire community-wide interest in current and future projects

Civic/Capital Development

- Civic development would allocate 1% of budgeted costs to artwork
- Public Art planning team with representatives from civic departments, Park Board and proposed Public Art Board, would determine options and costs of civic opportunities
- Social Planning Staff would coordinate civic role

Private Development

- Rezoned private development allocation would be based on $1.00 per revenue square foot, calculated on the

revenue producing area of applicable developments, which comes to .85% of construction costs for art on the average

- Developer is required to meet the $1.00/revenue square foot through one of six options:
  1. direct purchase of artwork
  2. artist/architect collaboration
  3. cash-in-lieu of artwork to Public Art Reserve
  4. art project transfer to another development
  5. a combination of these
  6. unique proposals
- Developer owns and must maintain artwork, up to the standard of the Public Art Board

Other

- Public art information service for developers to be provided
- Public Art Reserve to receive and disburse funds from private donors, developers and other sources for commissions, education, documentation, preservation

Procedures

For Rezoning Private Development

These guidelines must be followed:

- rezoning approval
- submission of art proposal to Public Art Board
- Public Art Board approval
- Development Permit Board approval
- Building Permit approval
- Occupancy Permit issuance, with proof of art project in place or in process

Selection Process

No specific constraints will be used in the selection process. Each project will be assessed individually. Open competition, outright commission or invitational competition used. Competition, seen as most democratic process, would be organized and administered by an appointed advisor. If a jury is required, it would be composed of no less than three and no more than nine art professionals and neighbourhood representatives and be appointed by the Public Art Board.

Artwork Criteria

- Site responsiveness, with regard for architecture, history, social dynamic of area
- Placement in visible and heavily trafficked public areas
- Involvement of artist in design of buildings in public spaces
- Artistic excellence
- Physical durability
- Public safety
- Authenticity
- Cost

City of Scarborough

Background

Council recently authorized a 2-year experimental period to assess processes and options for city. May design plan with adjacent municipalities and the Metro level government to develop complementary policies and procedures. Report due in 18 months.

Programs Currently Under Way

$25,000 set aside for public art for Site Plan Agreement. It is an arbitrary figure. A committee of seven – the developer, architect, local area politician and area resident with knowledge of art, Arts Council representative, curator from Metro Cultural Affairs and a professional artist – will select work. Selection is three stage process:

- "Call for Expressions of Interest"
- Review of slides (53 artists)
- Selection of four artists to produce maquettes

New city-funded building will receive artwork using the same process but with a new committee.

Other Established Canadian Public Art Programs

Manitoba

Government buildings allocate 1% to artwork.

British Columbia

One percent of capital costs, up to $50,000, allocated for artwork, of which provincial share would be 50% (up to $25,000). This is a Lottery funded program.

Newfoundland

Art allocation budget set on an annual basis.

Edmonton

Adopted 1% for civic expenditure, including engineering works, in February 1990. Hope to encourage private sector to use 1% formula.

Calgary

Operates a bonus program. In return for extra density, a developer can provide public art according to a $1 for art for each square metre of added density.

Other Canadian Cities which have or are in the process of developing Public Art Programs

Boucherville, Quebec
Cambridge, Ontario
Gloucester, Ontario
Hamilton, Ontario
Mississauga, Ontario
Montreal, Quebec
Nepean, Ontario
North York, Ontario
Ottawa, Ontario
Winnipeg, Manitoba

Appendix D

Additional support references on file with the City of Toronto Planning and Development Department, Architecture and Urban Design Division

New Works: A Public Art Project

EDIC Art Program Documents

Portland Private Development Art Program

Portland Gifts Policy

Seattle Ordinance and Policy on Disposition of Works Removed from Public Art Collection

Seattle Public Art Program Documents

Dade County Public

Art Program Documents

Cityplan '91 Reports and Publications

No. 1 **Framework for Preparing the 1991 Central Area Plan**
January 1989 $5

No. 2 **Industrial Land Use Policy in Toronto**
May 1989 $5

No. 3 **Planning Toronto's Future**: A Compendium of Community Views, Part 1
January 1990 $10

No. 4 **Planning Toronto's Future**: A Compendium of Community Views, Part 2
January 1990 $3 ($10 - Parts 1 & 2 package)

No. 5 **Central Area Trends Report**
February 1990 $7

No. 6 **Integration and Independence**: A Demographic Profile of People with Disabilities, and Policy Options for the 1991 Central Area Plan (Also available in large print, braille and on audio cassette)
January 1990 $7

No. 7 **The Central Area in Transition**: Findings of the Central Area Residents' Survey, 1989
April 1990 $7

No. 8 **Office Occupancy Patterns**: Office Occupancy Study for the Central Area of the City of Toronto
April 1990 $7

No. 9 **Environmental Backgrounder**: Environmental Planning Issues and Concerns in the City of Toronto, Part 1
November 1990 $7

No. 10 **Planning for a Safer City**
October 1990 $5

No. 11 **Arts and Cityplan '91**
October 1990 $7

No. 12 **Toronto Speaks**: Views of the City and Approaches to Planning Its Future
October 1990 $7

No. 13 **The City in the Region**: A Background Paper on Regional Planning Issues
December 1990 $7

No. 14 **Language Groups and Immigration**: Metropolitan Toronto, 1971-1988
January 1991 $7

No. 15 **Toward a Housing Needs Assessment for the City of Toronto**
November 1990 $7

No. 16 **The Medium Term Economic Outlook For the Toronto CMA**
December 1990 $7

No. 17 **Financial Services Discussion Paper**
January 1991 $7

No. 18 **Housing-Employment Linkage Study**
December 1990 $7

No. 19 **Planning to Grow Old in Toronto** – large print
(Also available on audio cassette)
March 1991 $7

No. 20 **Public Art Policy Study**
March 1991 $7

No. 21 **Living Downtown in Toronto**
Volume 1: Report
December 1990 $7
Volume 2: Appendices
December 1990 $7

No. 22 **Future of City Industry Study**
February 1991 $7

No. 25 **Sun, Wind, and Pedestrian Comfort:**
A Study of Toronto's Central Area
December 1990 $7

No. 26 **Inclusionary Zoning Study for Housing in the City of Toronto**
Final Report
April 1991 $7

Proposals
June 1991 $15

Proposals Recommendations
June 1991 $3

Kidsviews: Toronto's young people speak for their future
January 1991 $10

Proceedings from the Forum on the Future of the City of Toronto, May 27-31, 1989
1989 $20
VHS video tapes (11) of the Forum not for sale but can be viewed at the City of Toronto Archives (City Hall) or Metro Toronto Reference Library (789 Yonge St.) Audio Visual Services Department or borrowed from one of the Toronto Public Libraries' four film collections: Film Dept., 40 Orchard View Blvd.; Spadina Road Branch; Bloor and Gladstone Branch; Danforth and Coxwell Branch.

Goals and Principles for a New Official Plan:
A Report of the Cityplan '91 Task Force
1990 (Out of Print)

City Planning Magazine, Special Issue
Spring 1990 Free